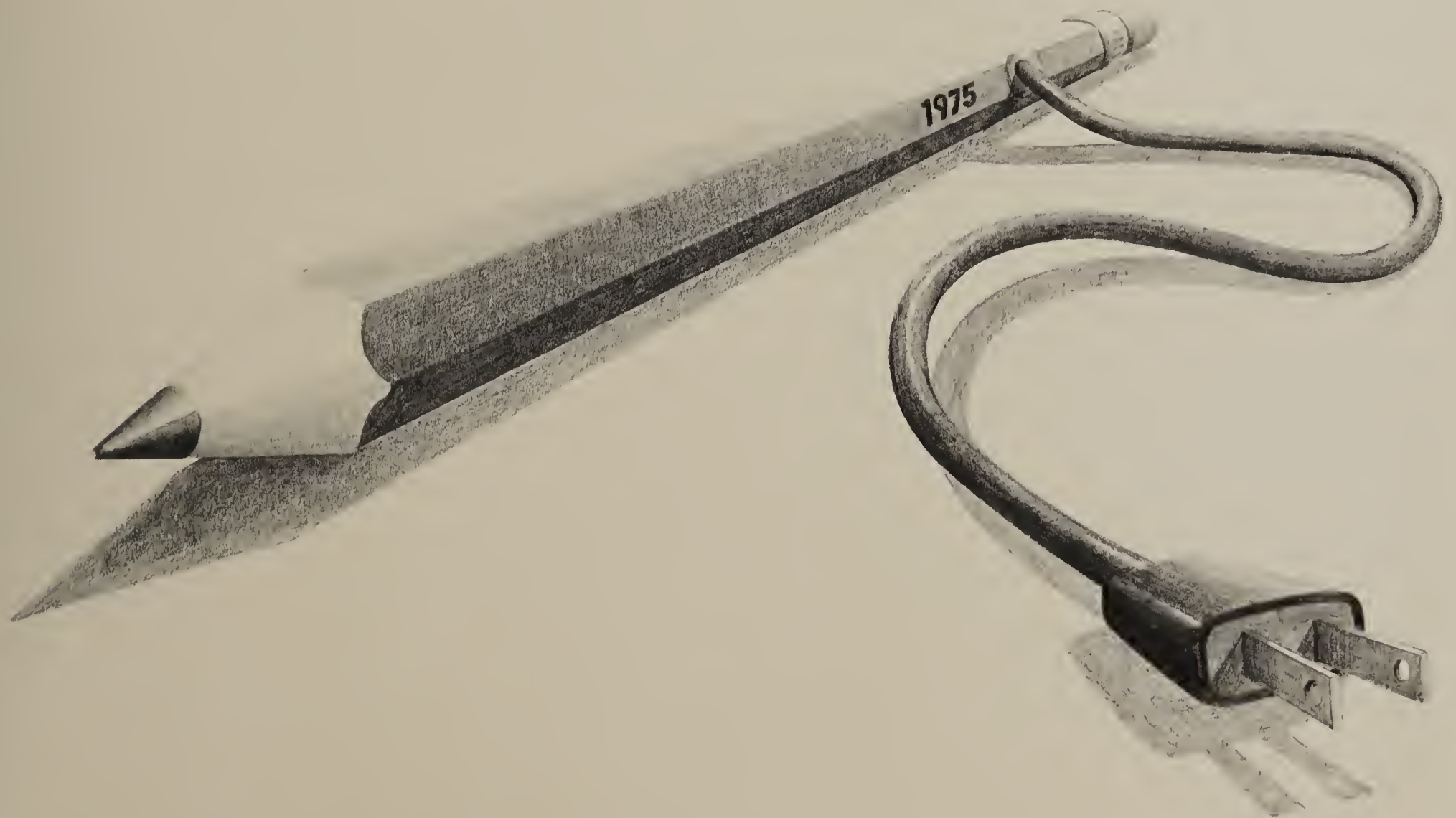


massart journal 1975









massart journal 1975

After much consideration and discussion, we have decided to create a yearbook in magazine format this year. It seemed the most obvious answer to this annual problem, as well as a sensible solution to the need for a review of the Massart Community.

As visually oriented people we should be represented by a publication that deals with the visual. The *Massart Journal* should be a collection of the best art work and finest written material produced throughout the school and the community — by students, faculty and professionals.

This is the first issue of the *Journal* and we hope not the last. We would like to see it become an exciting representation of the school — a piece that would tell about the Massart Community and the work being done.

I hope that the *Journal* will be able to stand on its own as an informative and adequate example of the work accomplished in the 1974-1975 year.

Christine Armstrong  
May, 1975

## massart journal 1975

### Table of Contents

A Biological Defense of the Arts	
Virginia M. Allen	6
Leben-Wolf Solar House	
David Dobereiner	10
New York Seminar	18
Black Artists Union	22
What Art-Makers Teach	
Diana Korzenik	28
Crafts	34
Waiting-for-Light-Planes	
Lowry Burgess	38
Photography	42
Design	46
Design Research Unit	52
The Studio for Interrelated Media	54
Sculpture	56
Printmaking	60
Graduating Class of 1975	62
Trustees and Administration	66
Faculty	67

# a biological defense

In a plummeting economy all forms of public education come under attack. When the tax base shrinks, programs are cut; and in many cases the first programs to go are those concerned with the arts. In the eyes of large numbers of embattled taxpayers they are pure luxury.

But the arts have been with us as long as we have been human. Paleolithic peoples have left behind them not only evidence of work, tools and weapons, but a vigorous practice of the arts: painting, carving, dancing. Since their art has a ritual character, it is clear they must also have had language, music, and myth. It is with the appearance of these activities — and *only* with their appearance — that there is a sudden expansion of human lifestyle to include agriculture, towns, writing and technology. We call this revolution the birth of civilization.

It is gradually becoming customary among both social and natural scientists to consider the development of *Homo sapiens* through paleolithic, neolithic and civilized stages as an extension of the biological evolutionary process which produced us in the first place. The difference between the original biological process and the one in which we are still involved is that in the early stages, evolution was slow, visceral, and unconscious. When we developed large frontal lobes in our brains it became rapid, behavioral and to some extent, conscious. Our art forms clearly contribute extensively to the development of that consciousness.

Art activity, objects, and the aesthetic responses to them shared by most human beings and societies must then exist because they are of fundamental biological usefulness. More than useful — they are of crucial importance to the survival and well-being of the species as a whole. In other words, if art is understood as being of biological significance, it must be seen as a tool or mechanism of adaption in the evolutionary process.

This contention can be supported on the basis of the world that we all share. The simplest evidence that making art and responding to it are vital biological activities consists of the general knowledge that these activities are not limited to human beings. The capacity to perceive, be delighted by, and even create certain kinds of visual order is also possessed by — among others — our cousins the chimpanzees. I am not implying that the visual products of related species qualify as “Art” — only that the need and ability to create visual order is innate in several animal species.

Proceeding from the Aristotelian dictum that “there is nothing in the mind that is not first in the senses,” it is possible to construct a premise that the capacity to create order stems from the ability to perceive it. But each of us is daily bombarded by immeasurable quantities of sensory data. Without some selecting and organizing process taking place in the brain, each of us would in short order become a gibbering idiot. It follows then that the capacity to *create* order derives less from the capacity to perceive it than directly from the profound *need* to superimpose it upon the myriad data that flood our senses. We cannot survive as integral organisms without organizing our experience.



# of the arts

by virginia m. allen

*Art History Area  
Division of Critical Studies*

This is a simplified exposition of recent research in the field of psychology of perception. However, I think it is both fair and accurate to remark that the process of selecting some sense data out of the flood that we receive, and superimposing some kind of order upon them, is essential in enabling us to orient ourselves physically and psychologically in the world. It follows that the viewing and making of art — as a selecting, organizing, and reifying process — is one way to facilitate that orientation.

This need for organization and orientation is not only individual but social in nature. If the need to select and organize data presented to us by the environment is paramount, then it becomes essential to exert some control over the environmental data themselves in order to control the flood from which we select. Possibly the invention of what we call art — tool-making, drawing, painting, carving, engraving, by the advanced Paleolithic peoples filled just that need. It was the invention of an organizing process that was pragmatic in nature: by what means may we best orient ourselves in the environment and exercise some control over it for our own survival?

That pragmatic process produces the proliferation of forms and methods. Any artist in searching for the most useful, the most expressive, the most instructive of anything will work in series, refining his product until it most closely matches his need. The simple making of an object produces each time a whole new set of possibilities. In the process of finding the perfectly expressive melodic line, the composer finds dozens of melodic lines; the visual artist, trying to match the image in his mind's eye, produces a whole series of images. In different times and places the process has produced highly variable results — the content of a given culture, its arts activities and objects are everywhere different, but the patterning and organizing of human activity, the process of making art exists nearly everywhere. To put it another way, the perceptual process is in each of us similar, and the perceptual product is in each of us unique.

Children and adults alike, deprived of access to the making and viewing of all the arts, are equally deprived of an to biological survival and healthy development in the animal world. An infant literally cannot "see" because his organizing abilities and organs are immature. His eyes do not focus for several weeks after he is born. One of the first objects he *does* see when his eyes focus is his hands — the tools he will need to manipulate the *material* of the environment. If his seeing process and eye-hand coordination do not develop normally he is severely handicapped in his relation to his environment. Our medical journals are full of descriptions of children whose physical handicaps produce in them emotional and psychological disorders: disorientation — an inability to develop successful processes of organizing perceptual data.

## Art

Art is a fraud  
Art is everything in the world  
Art is a way of life  
Art is a word  
Art is a way of saying lots of things  
I hate I want I love  
I know I see I live  
You live we all die  
Art can be meaningless  
if you like it that way  
Art is not for all things we know  
more about than anybody  
Art is a job for something else  
Art is cool  
Art is dead  
Art is alive  
Art is a way of saying lots of things  
Art is a way of saying lots of things  
if you like it that way



Jennifer Sibley  
Senior, Illustration Dept.

The selection and organization of perceptual data are absolutely essential essential tool of adaptation. Rollo May defines the neurotic as the artist without a medium. Those persons are the ones in our midst whose capacity to select, control and organize the data of perception has been somehow impaired. Their number is growing, and may currently include us all to some extent.

If, as is commonly said among biologists, ontogeny repeats phylogeny, then each of us in individual development traverses the long road that the species has traveled from early primate on the steppe or in the forest to human being in the city. We move from the dimly apprehended world of infancy to the adult world of mature function through the development of consciousness. And we do it by seeing,

touching, dancing, singing, making words, making things. We do it, as our ancestors did, by experiencing and making art.

We neglect the arts at our peril. We need them, all of them, to be and continue to become human. We need them to continue the expansion of human consciousness that began in the caves.

#### Haiku #3

*Sketching bird and flower  
Murmuring bird and flower  
Of an am-pes.*

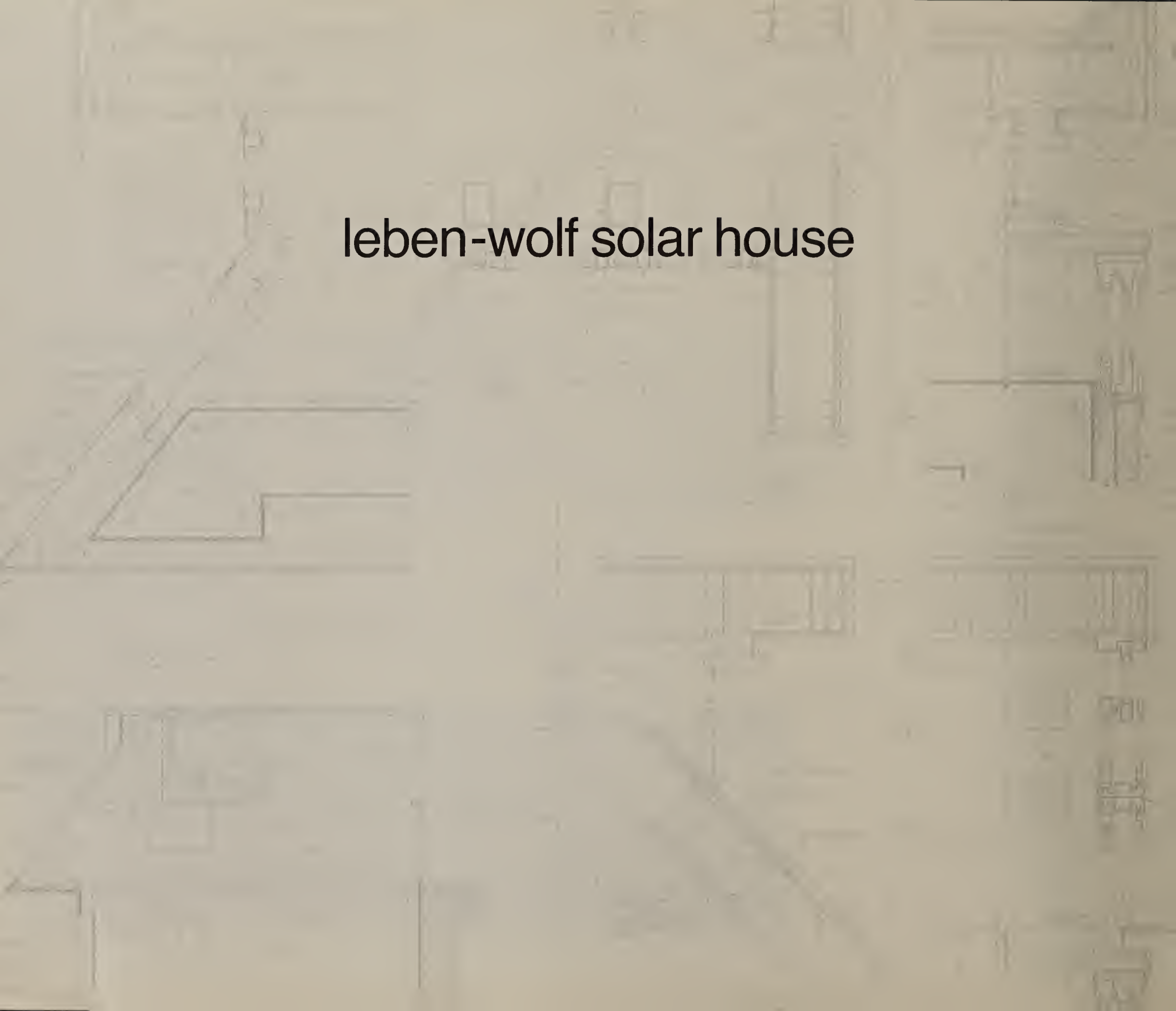
Rudy L. Tuttle

Gus Kayafas



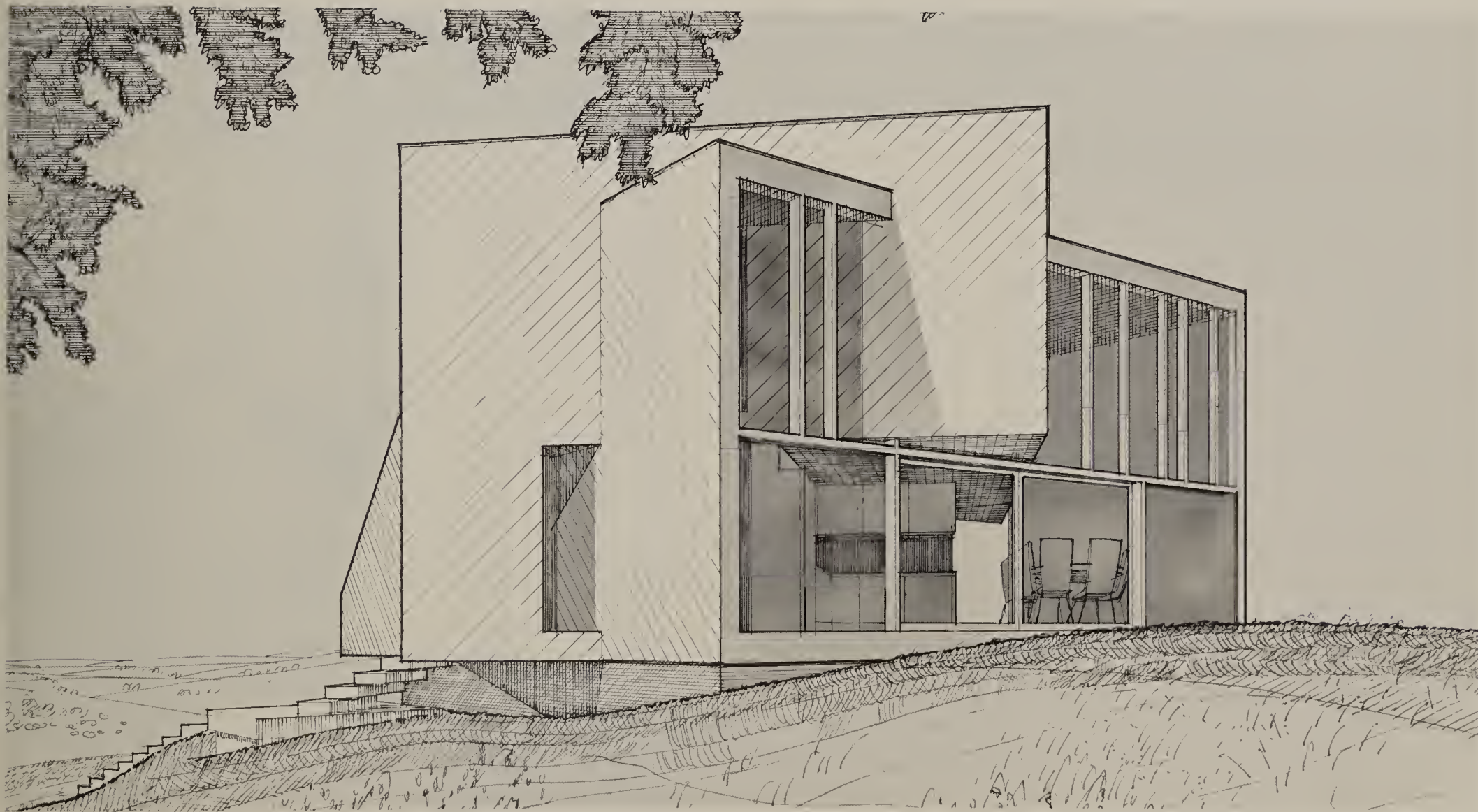


# leben-wolf solar house



by david dobereiner

Fig. 1. Perspective from Northeast



Will Leben and Susan Wolf wanted a house on their forty-acre site in the hills south of San Francisco. Design parameters were extremely restrictive. The site is only a few miles from the San Andreas fault in territory susceptible to landslides. There are no utilities and there is a minimum budget. On the plus side is the grandeur of the site and the ideal open-mindedness of the clients.

Solar heating, wind power, sewage composting etc. were not just fashionable whims but among the very few practical options for servicing the building. The heating system was originally intended to use air circulation within the house to transfer solar energy from the collector to the massive black masonry core ('heat tank') which also incorporates the fireplace flue, plumbing chases and the main structural spine.

The 45° twist of the mezzanine floor is designed to maximize circulation of heated air and at the same time its geometry creates a strong triangulation to counter seismic shocks.

Adjustable insulated louvers for the collector wall were proposed in the original design to prevent reverse heat flow and for summer temperature control (Fig. 7), but at the working

drawing stage the louvers were replaced by the 'Beadwall' system invented by Dave Harrison. In this system, styrofoam pellets are blown into the space between two sheets of fiberglass so that the wall becomes solid and insulated at night and a transparent heat collector during sunny winter days. (Figs. 8 & 9).

One could say that the form resolved itself finally into the following: a space generated by the interpenetration of two similar planar figures; one projected vertically and one horizontally (the vertical and horizontal genatrix in Fig. 5).

The creative process began as intuitive play but developed rapidly into a struggle for order in diversity – that is, *geometric order in spatial diversity*. Most remarkable is the fact that the planar genatrix was *first* arrived at intuitively in its *vertical* projection (the second floor plan). Only at the detail stage did it emerge in the guise of a horizontal section *out of purely technical considerations!* These were: (1) slope of collector wall equal to latitude +15°. and (2) vertical ventilation strip at top of wall.

The Lessons (for me) are that *playful* impulses have their roots in unconscious creative processes and that

there can be no peace until the search for an appropriate simple and strong principle of some kind unites all the effects, however varied those effects may seem at first sight to be.



Fig. 2. First floor plan

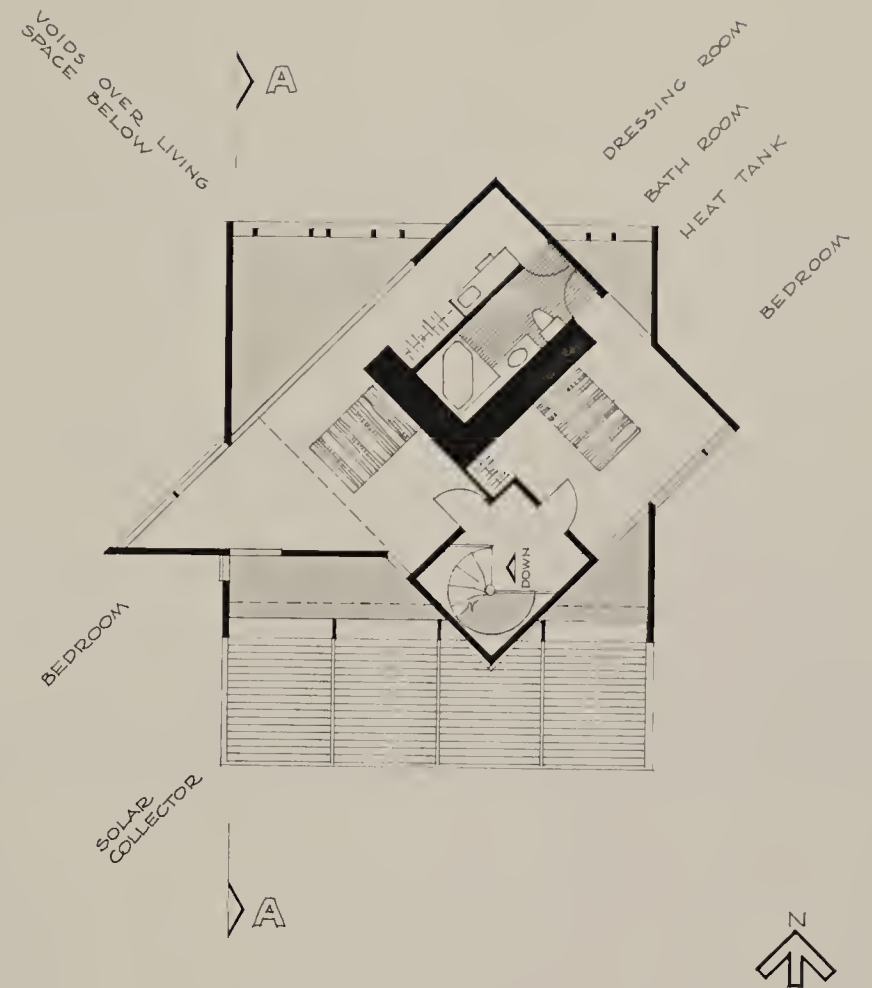
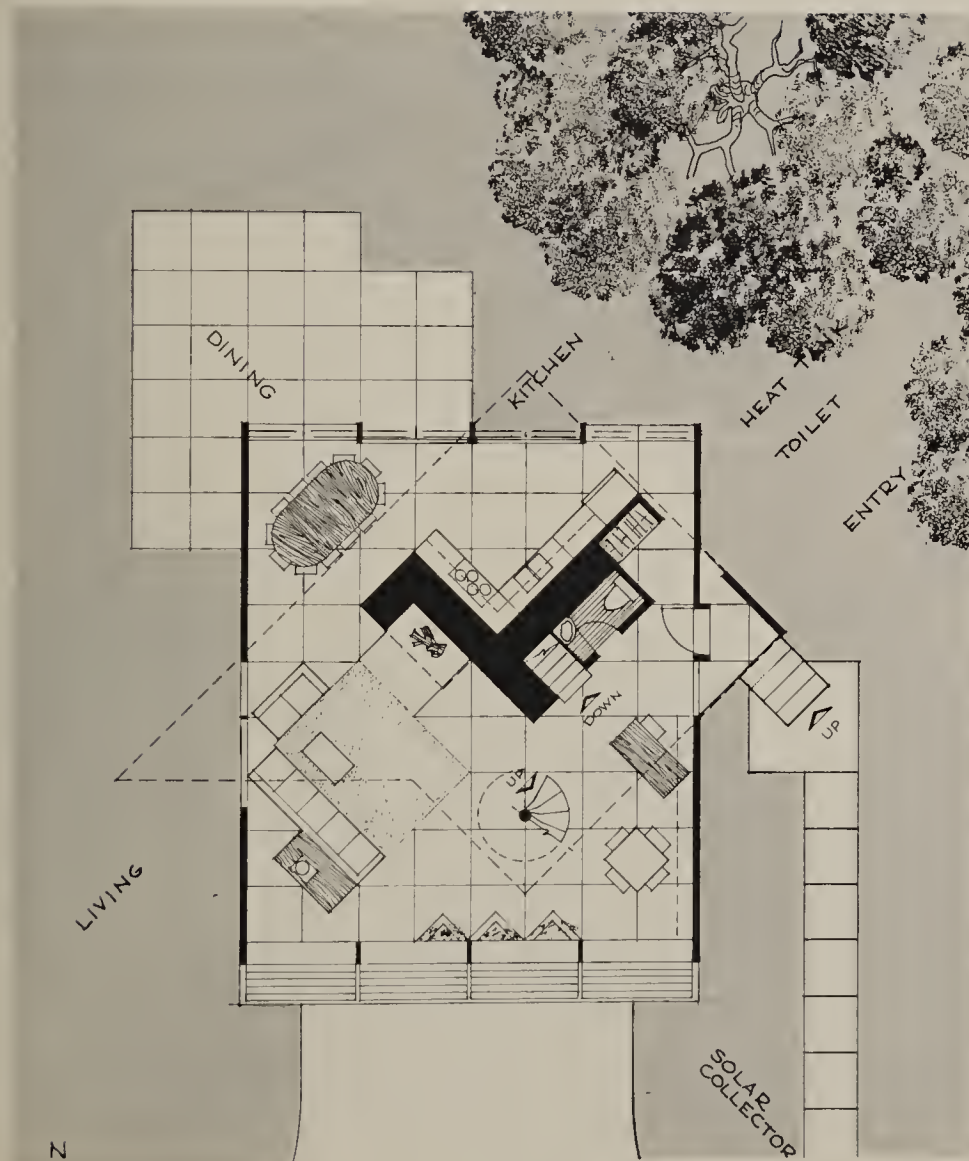


Fig. 3. Second floor plan

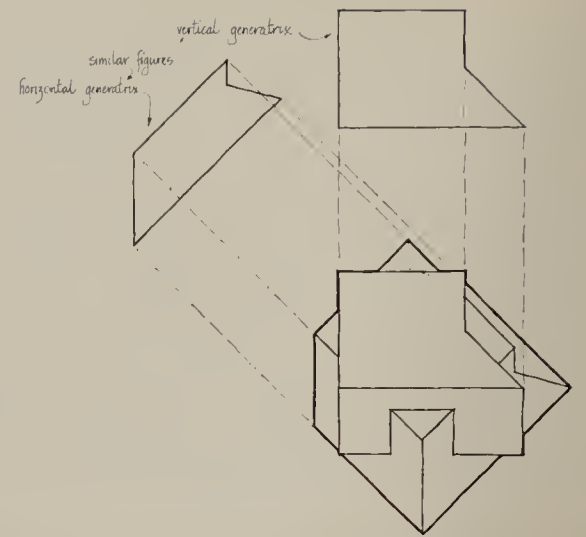


Fig. 5. The spatial generators

Fig. 4. Perspective from Southwest





Fig. 7. Long section looking East

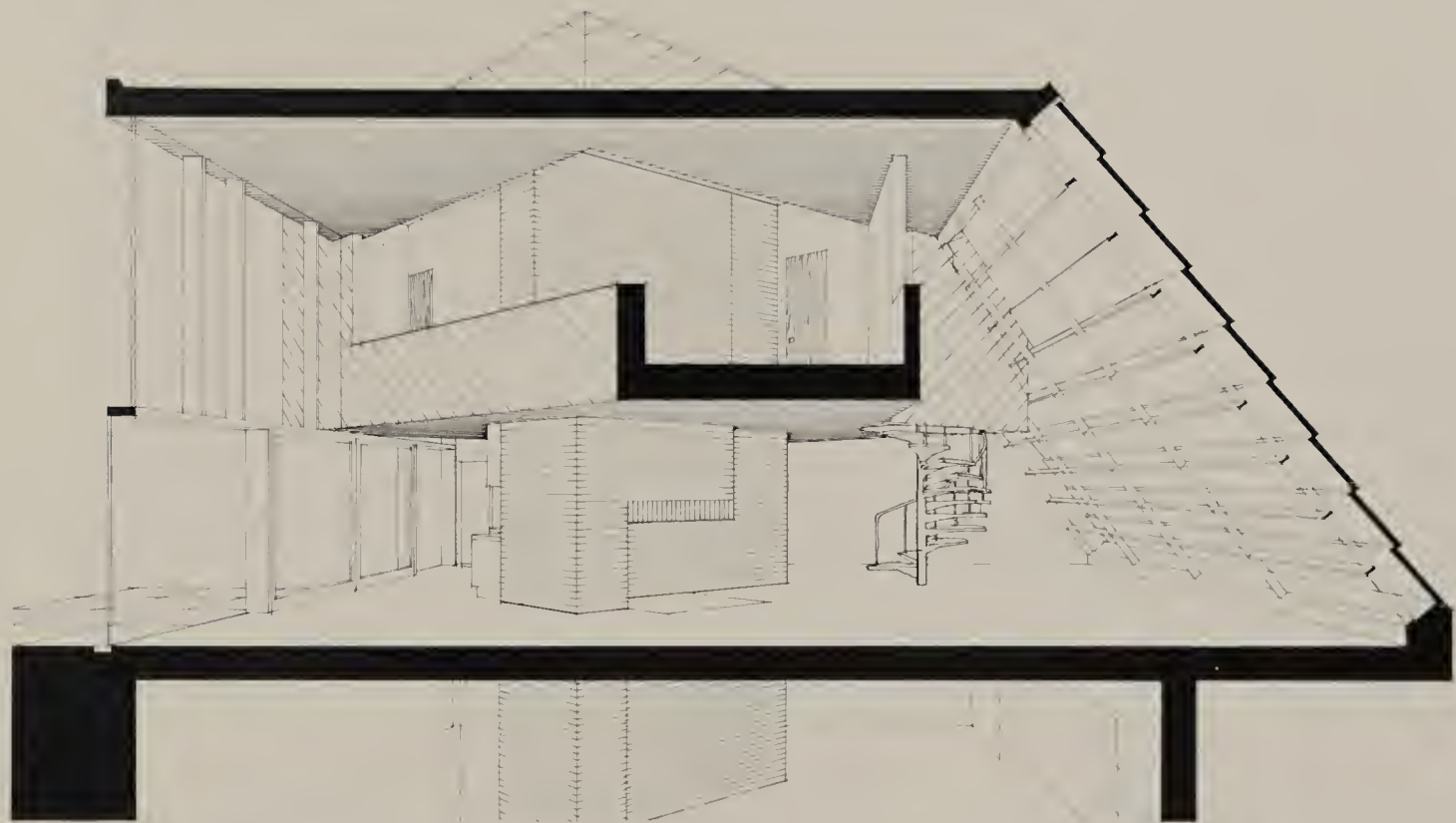
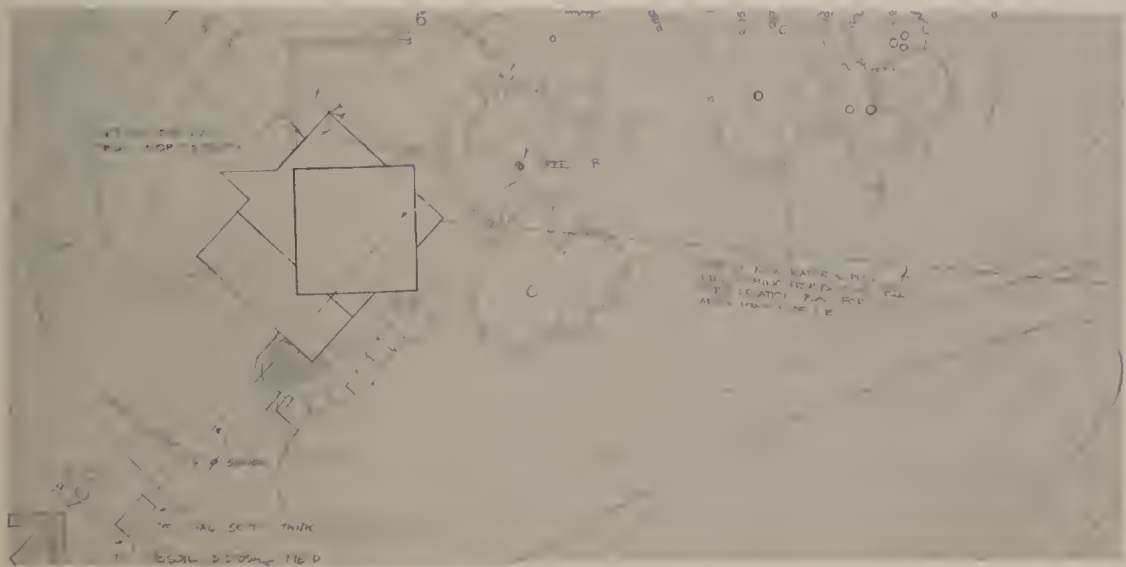


Fig. 6. Site plan



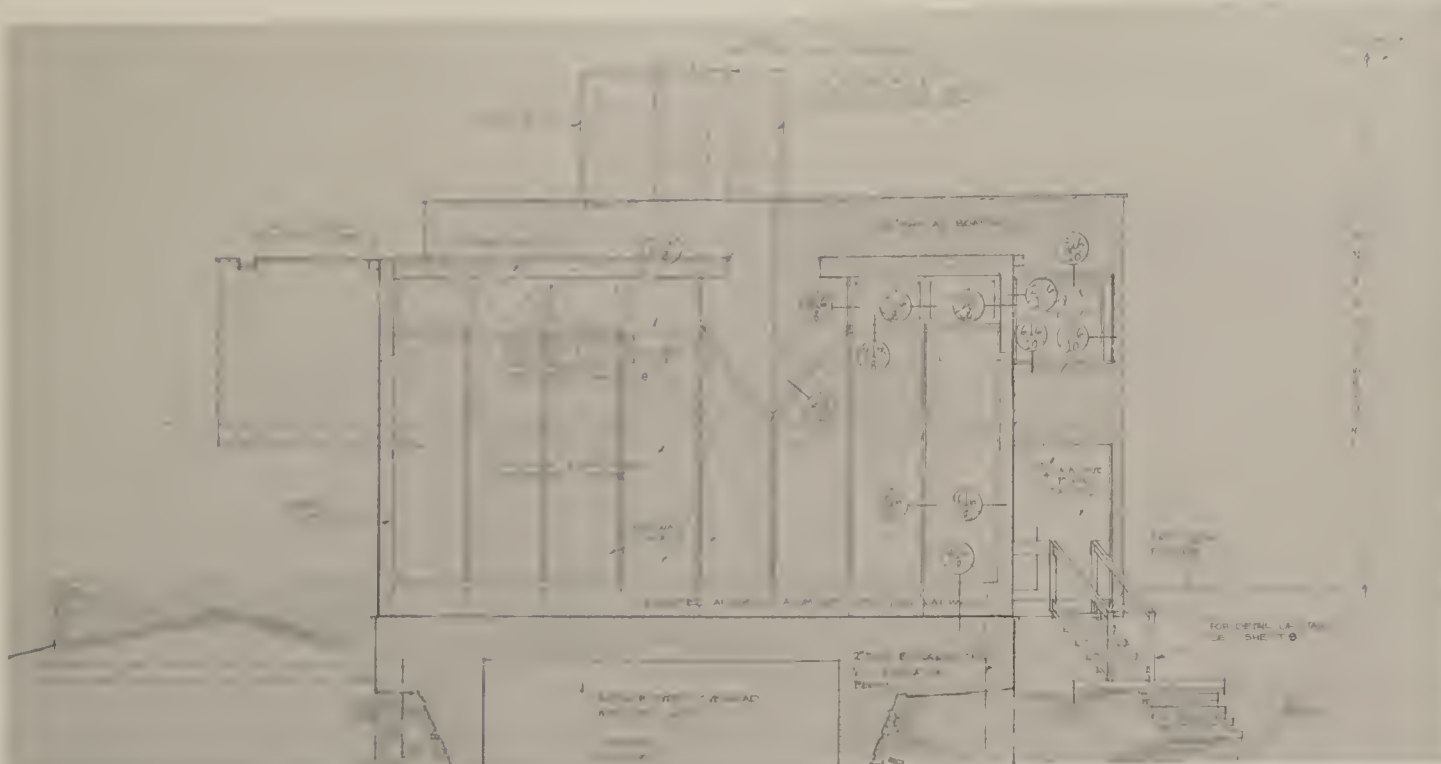


Fig. 8. South Elevation

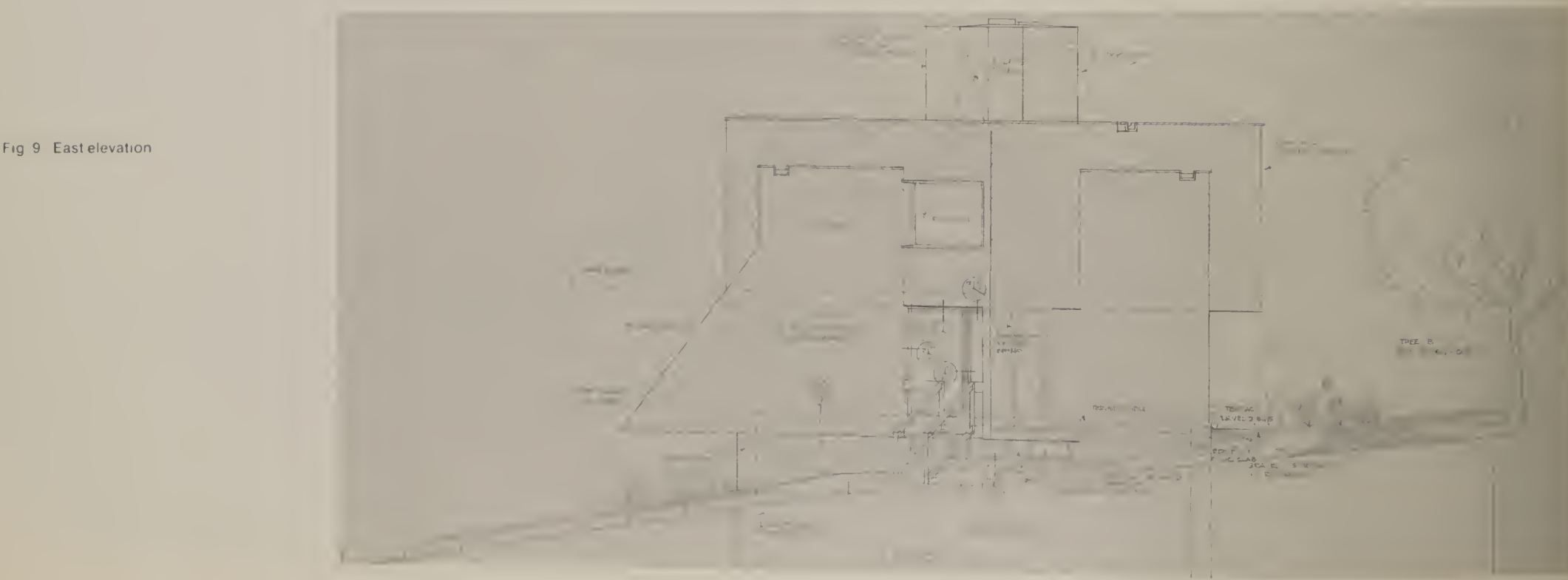
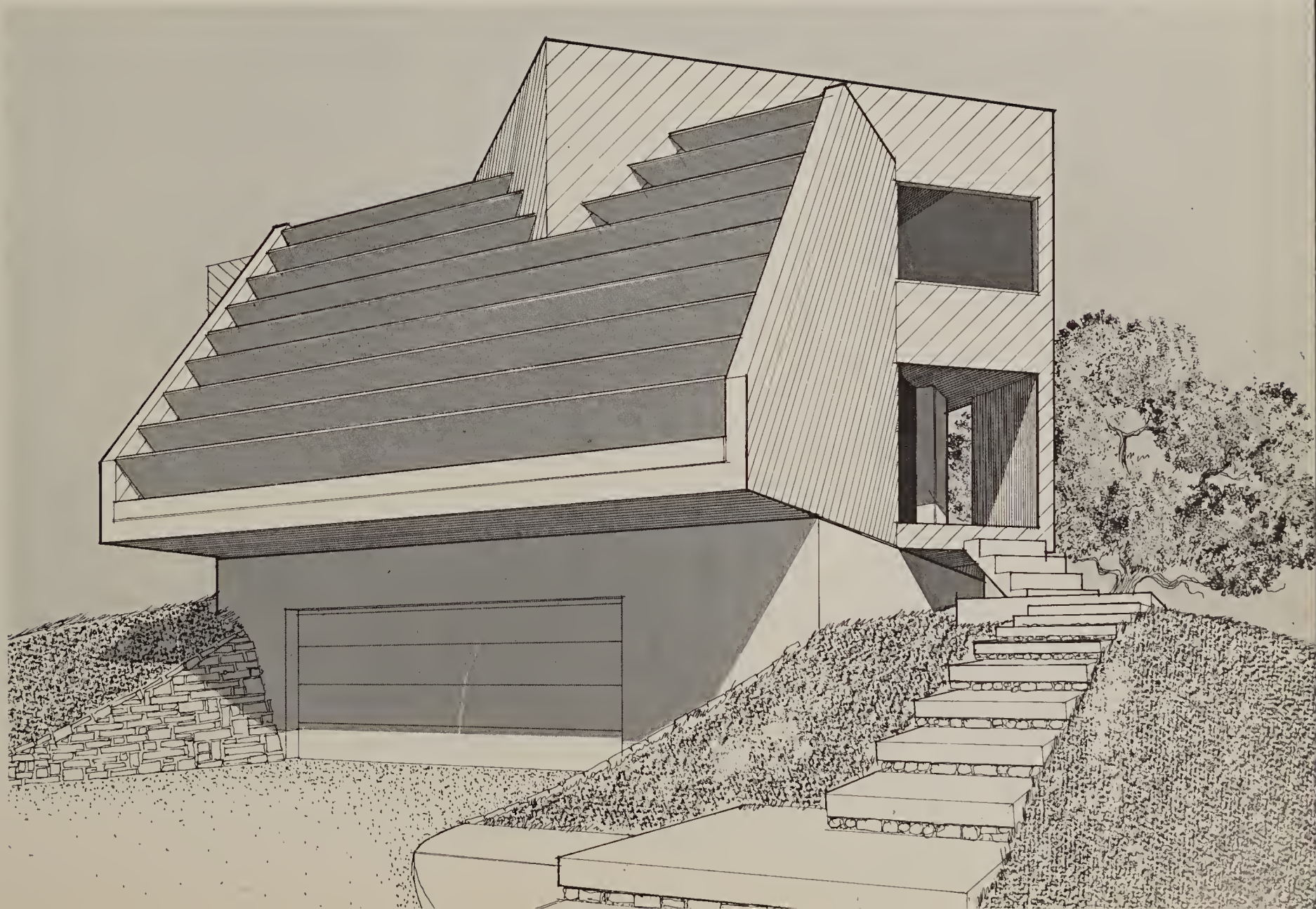


Fig 9 East elevation

Fig. 10 Perspective from Southeast





# new york seminar

A group of sixteen artists from Massachusetts College of Art lived and worked together in the city of New York between January 12 and January 18, 1975. The idea for the "New York Seminar" was planned and initiated by Dean Nimmer and Ron "Doc" Legg in November of 1974. By December 20, a group was assembled to meet the challenge of formulating art works to be executed in New York City's environment. During the intersession, individual proposals were evaluated in daily discussions for three weeks. At the end of this period, the works were prepared and organized so that a schedule of times, places, and responsibilities was assigned.

Other preparations included obtaining financial support for the venture and finding a living space in New York. We were extremely fortunate to have received considerable support from the Divisions of the College, the Library and the Student Government. President Nolan made arrangements with Nova Scotia College of Art and Design to allow us to use their studio in New York for our living accommodations.

The significance of this seminar was demonstrated in the artist's enthusiasm and effort towards their own work, as well as their consideration for the welfare of the group as a whole. During our stay we experienced routine problems, some of which were:

*Squeezing our over-sized baggage of sleeping bags and art materials onto the turbo train;*

*Explaining to the train conductor what we were about to do in New York;*

*Dealing with our anxieties and anticipations;*

*Rising at six a.m.;*

*Trying to understand the New York transit system;*

*Sixteen people sharing a single toilet and shower;*

*Preparing a complete dinner each evening;*

*Feeling completely exhausted on the train back to Boston and being glad to go home.*



Jane Pavlovich filming on the staircase in the Statue of Liberty.



Discussion session in the N.Y. Studio.



Dean Nimmer and Jan Miller group looking up in New York.



Kym Roeffler posing as Ragedy Ann in The F.A.O. Schwartz Toy Store.

Our central activity was the production and documentation of the art pieces. The artists and their projects were:

#### *Beth Downey*

Beth chose a parking lot in the Wall Street section of New York as the location for a series of "Process" sculpture and drawings. Each day, she worked in the parking lot arranging found objects and debris into forms re-defined by her perception of the space. A series of drawings were made at that location, recording the shape, appearance and scale of the re-organized materials.

#### *Jeff Keough*

Jeff worked in Central Park with weather balloons, eight and twenty-five feet in diameter, experimenting with their movement and relationship to the landscape which was recorded in video tape and slides. An interesting problem here was finding an outlet in the park to plug in his vacuum cleaner in order to inflate the balloons. Jeff also inflated balloons inside and out of the crown of the Statue of Liberty.

#### *Duncan Knowles*

Duncan photographed aspects of Fifth Avenue, in a sequence determined by taking a shot every five steps as he proceeded down the avenue. The series also took into account the time of day and the amount of activity on the avenue.

#### *"Doc" Legg*

The marriage of the World Trade Center Towers was consecrated by "Doc" and members of the Mass. Art wedding party. Alexander Calder's sculpture in the Trade Center rotunda served as the chapel for the ceremony. The couple (towers) were blessed with bags of converted rice and an apple and pretzels were eaten by the group in celebration of the blessed event. The ceremony was documented in slides and video.

#### *Mary Lopez*

Mary's piece was inspired by the idea that sixteen people would be transplanted in New York City. A small tree was provided for each member of the group that would be planted at locations chosen by them. Each tree carried an engraved identification tag indicating the date planted, and the person to whom the tree belonged. Trees were planted under the Brooklyn Bridge, in front of the World Trade Center, on Liberty Island, in the sculpture garden of the Museum of Modern Art and elsewhere.



Howie Ritz and Jane Pavlovich video tape atop the World Trade Center.



Larry Silver-movement piece in front of the Avon Building downtown Manhattan.

## Winter

Last night I dreamed of him  
As cold to me as days  
When birds  
Stand motionless  
All over  
The city

Do not go there

I'm a indifferent  
It moves through  
The dark  
Ice  
Needle

### Dean Nimmer

A video tape entitled "Looking Up in New York" was shot in various locations showing exaggerated gestures of looking up at the tallest skyscrapers.

Flowers selected in New York's flower district were used in arrangements relating to city spaces. One such arrangement was made in the window of the "Burger Shop" on Madison Ave.

### Jane Pavlovich

Jane's works were documented in three locations:

First, in Central Park, she was concerned with the activities of squirrels and pigeons in their city's environment recording their life styles.

Second, inside the statue of liberty, she taped her movement in the spiral staircase. The film of this process was presented as a montage of ambiguous spatial relationships inspired by the narrow staircase.

Finally, the entire group participated in jumping to exhaustion in Central Park which was also enjoyed by the New York kids who joined us in jumping.

### Patti Reese

Patti searched New York stores and tourist centers for souvenirs and memorabilia from the group which are part of the artifacts represented in our exhibition. These artifacts also became the theme of her drawings and process works relating to New York.

### "Howie Ritz"

— alias Tom Dempsey — performed a series of vignettes planned for specific locations such as the Wall Street Stock Exchange, Saint Patrick's Cathedral, Rockefeller Center, and the World Trade Center. Howie was able to maneuver getting on to the Trade Center roof to shoot his "Tight Rope Walker" segment. Since no one is generally allowed on the roof, one hundred eleven stories high, the experience proved quite exciting.

### Kym Roffler

Kym designed an extremely convincing "Raggedy Ann" doll costume and obtained permission from the F.A.O. Schwartz toy company to pose as the doll in the "Raggedy Ann" section of their store. The most important aspect of this performance was that she remained completely motionless for as long as possible creating the illusion that she was actually a doll. The film and slides of this work illustrate people's amazement and surprise at her effectiveness.





Mary Tortorici approaching the Brooklyn Bridge to Begin her mirrored light works.

*Valerie Samuel / Melanie Light*

Valerie and Melanie combined efforts in a photo essay relating to the movement patterns and interactions of people in various selected locations. At one of these locations, Paley Park, on 53rd Street, they asked people sitting in the Square to photograph anything they wanted to in that area, which afforded an additional perspective to their exploration.

*Larry Silver*

Larry choreographed a movement piece intended to demonstrate an extension of energy created by the visual dynamics of an unusually curved building in downtown Manhattan. This was accomplished in a series of body transformations performed by five members of the group at the base of the columns of the building, while people went about their regular business, moving in and out of our camera's frame.

*Mary Tortorici*

Working together with Dean Nimmer, Mary developed a concept for creating light structures between the Brooklyn Bridge and Staten Island Ferry. This work had two phases; first, the projection of sunlight from the ferry to the Bridge using mirrors and second, a linear

exchange using flares and strobe lights at night. Drawings symbolizing the completion of "Solar Triatic Structures" were painted onto the snow covered bridge as a record of the work.

*Richard Yee*

Richard accomplished a series of street assemblages using waste material and street litter found in Chinatown. Over thirty such temporary forms were documented illustrating the contrasts of the before and after images.

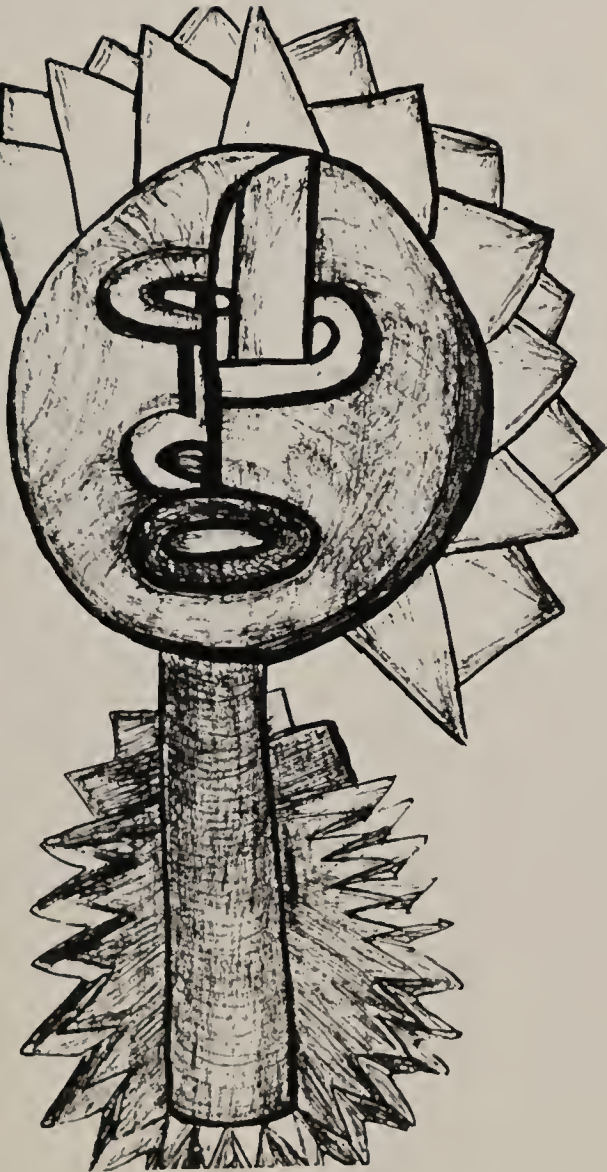
*Mike Smith / Sam Green*

Mike and Sam were responsible for the majority of the photograph and video-tape documentary taken during the week. Keeping pace with as many people as possible in a day to capture their works in process, they also documented the happenings and events surrounding the group's coexistence. The results of their efforts were crucial to communicating accurately the purpose and success of the New York seminar.

The New York Seminar was a significant and rewarding experience for all who participated, and hopefully it will become an annual event at the Massachusetts College of Art.

# black artists union

The Black Artists Union was started in the spring of 1969. Our purpose is to create the new positive images that are necessary for the continued survival of our people. We are dedicated to bringing about those changes that are essential to the founding of a strong black nation.



Aleta Bass



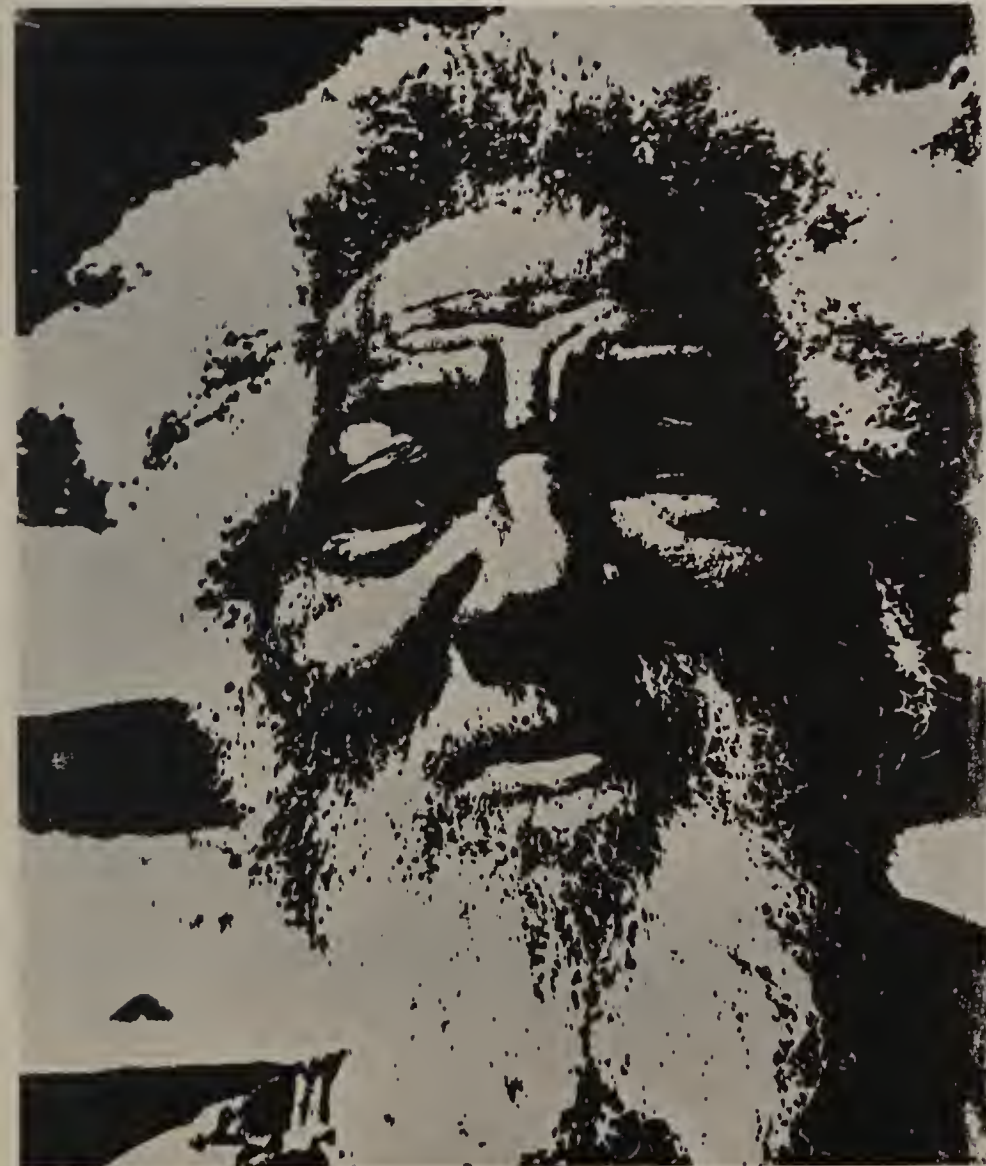
Wendell Williams



Edward McCluney  
Leaving Home 1970



Delores Brandow  
Old Black Man







Edward McCluney  
Four on the Floor 1975



Edward McCluney  
Last Walking Lady 1974

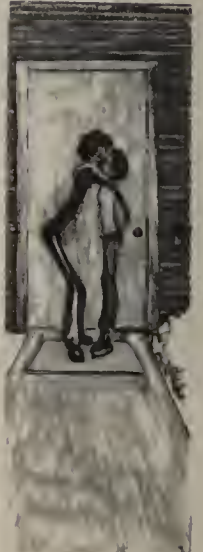
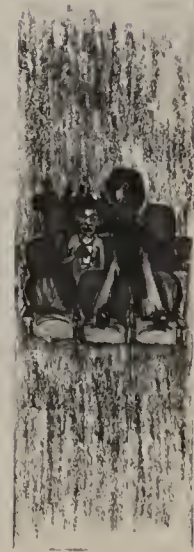
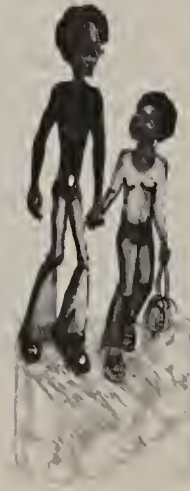
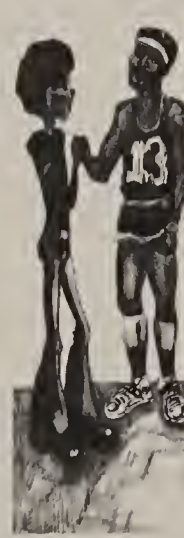
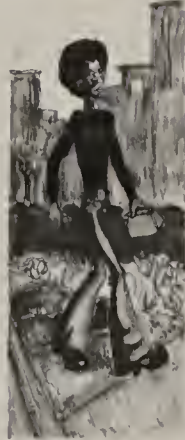
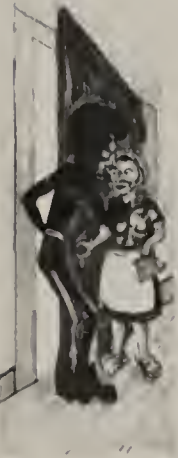
Edward McCluney  
Midnight Raid 1975







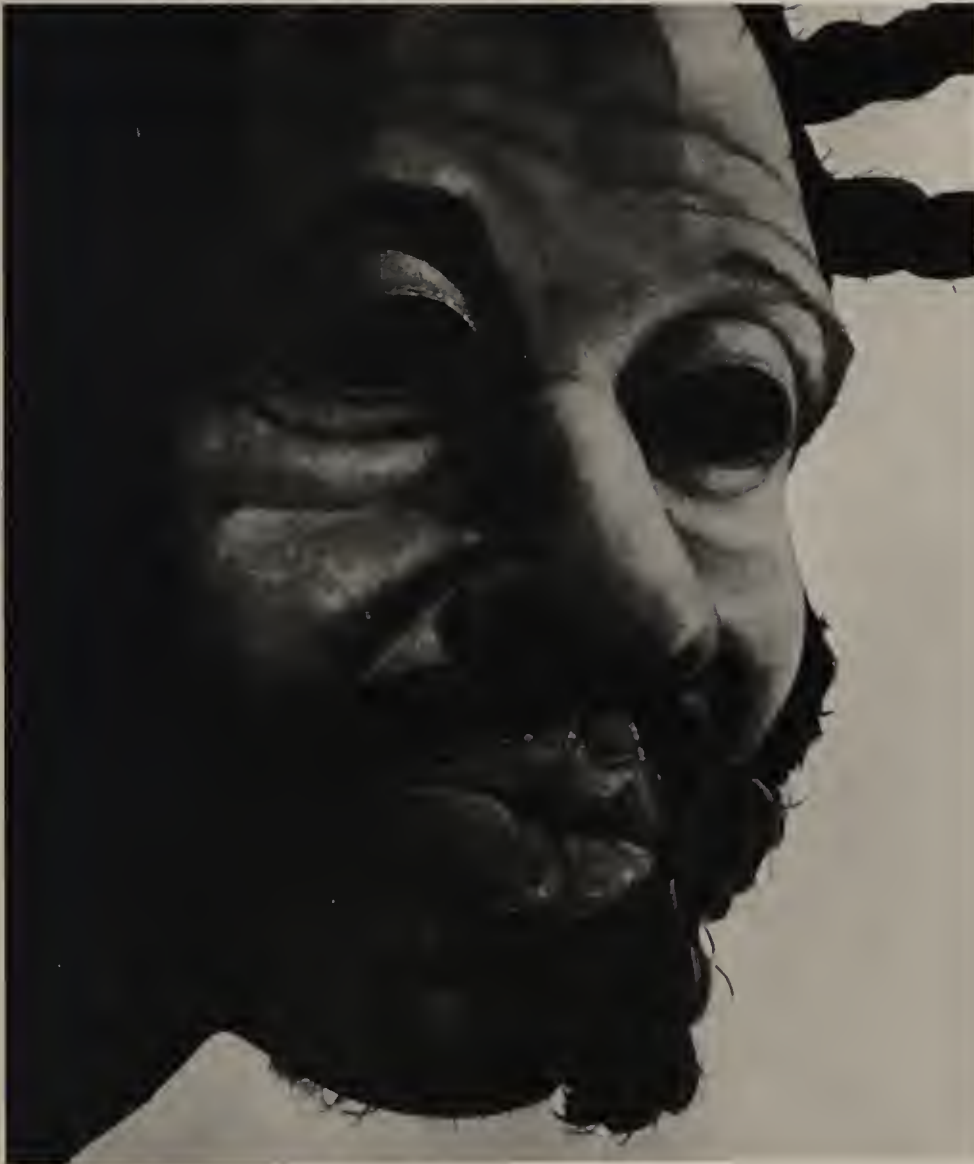
James Anderson



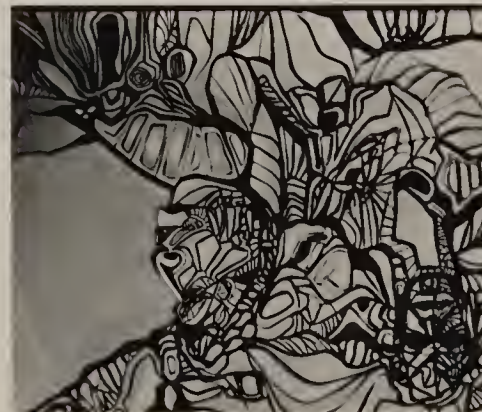
Paul Goodnight



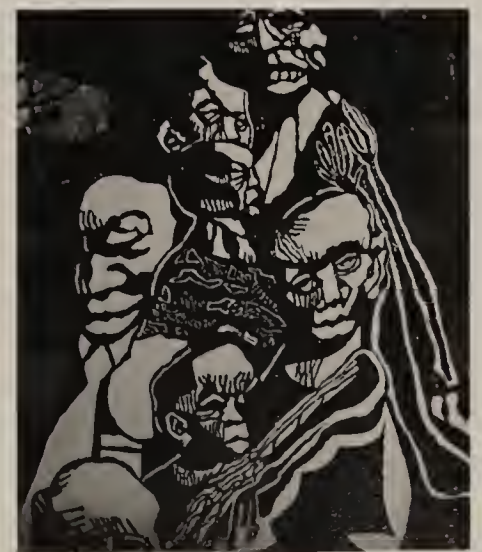
Robert Merrill



Helen Douglas



Stephen Robinson





# what art-makers teach

by diana korzenik

Imagine men and women, from a far-off place where people paint and sculpt all day long, landing in the midst of your local elementary school. Each has spent years studying and making images — in stone, wood, clay, and on paper, with chalk, and paint. How do they survive? What particular survival skills might they have? Why might these skills be so useful for the children? for the other teachers? for themselves?

An experiment we undertook at Massachusetts College of Art sought to find some answers to this imaginary situation.

Unfortunately, we are all heirs to a tradition that considers that sensory-motor skills are separate from cognitive thinking skills — a tradition that demeans physical activity and its physical and visible products; while it elevates the conceptual, abstract, and invisible. This point of view has been currently challenged (*Arnheim, 1970*), and particularly needed to be re-examined in respect to our attitudes toward artists and craftsmen in education.

New methods in some schools have reversed this tradition and have moved toward the unification of sensory-motor experiences and the development of cognitive skills. One such example is

the “open” classroom which is filled with materials for experimentation. Approaches to learning, i.e., math, social studies, art, and writing, are based on visible and manipulative activity. Different subjects are understood to mutually nourish each other and to rest on personal confrontation with particular, real, and concrete materials and phenomena.

Because of these contemporary changes both in our concept of learning as well as our methods of teaching, it seemed valid to ask art education graduate students who had no prior education training to survive and “invent” within the context of the regular elementary school classroom and to observe and analyze what they produced.

These people, who had spent most of their time as painters, sculptors, weavers, etc., now were told *not* to be art teachers, they were *not* to be art specialists. Each was to be based in one classroom teaching alongside the regular teacher, teaching math, language arts, social studies and science. The challenge — the survival task — was to see if the art people could generate appropriate curriculum strategies for the children, using the same conceptual objective that the regular teacher was using, in teaching — for example — math or science.

What the artist-graduate students required was a framework for *how* to proceed. I, as their professor, gave them this. The structure demanded that each graduate student get “conceptual objectives” from his cooperating teacher. These were to be appropriate concepts that the children had difficulty grasping. Each student was to go home, think about the demands of that concept, and to generate several possible strategies, through art-making, that would help a group of no more than four children grasp that same concept. They were then to go back into the classroom and try out their preferred strategy. Finally, they were to write detailed on-going accounts of *how* the children handled each task and to assess its appropriateness and usefulness. All their observations and thoughts were to be recorded in a *Curriculum Design Notebook*. At the same time, the graduate students were attending a weekly seminar, wrestling with a theoretical basis for their work, most often via Rudolf Arnheim’s *Visual Thinking*.

As I observed them at work with the children in the elementary school, I was often awed by the imagination and resourcefulness they exhibited in their teaching. What were they doing? And



Nancy King  
*Senior, Illustration Department*

how had they acquired the resources to do it? If we recall that people in fact often teach as they were taught, we can expect to see some of the characteristics of *how* artists are taught emerging in how they will teach and work with children. That turned out indeed to be the case.

*First, they demonstrated a sensory preference that characterizes art students' education from the start. They chose to work with their hands and eyes, manipulating a material. They were educated through a medium, some material substance.*

*Secondly, in art training, they were taught that there are no "right answers," no one right way to make art. Instead they were taught to respect and value the searching, playful use of materials.*

*Thirdly, they were taught to sketch. In whatever medium, this requires multiple efforts and then some comparative evaluation.*

These characteristics all emerged in the elementary school experiment. First, the art-trained graduate students showed remarkable ability to sustain interest and experiences in the *sensory medium itself*. For example, in teaching kindergarteners the concept of a mixture, one art student progressively



Tom O'Hara  
Instructor

engaged children in the most dramatic and exciting experience of soapsuds-making imaginable. The children poured their own soap granules ever so gingerly and in small increments. With each new amount, the art student watched, fascinated, as the textures of the solution changed. Her fascination was shared by the children. The children literally witnessed the progressive density of foam produced by their mixture of soap and water. The children were not mixing for the sake of gaining some disembodied "fact" about solutions; they were mixing to watch and see the infinitesimal textural changes that occur in the making of a solution.



### Monet's La Japonaise

*She sways her fan dance though not occidental  
As she glides back and forth to the continuing  
Beat she occasionally spins – hiding her face with fan  
In dance she's alone – seductress  
And you – her captive viewer.*

*Slow maddening rhythm punctuates her movements  
Her face hidden – a ying-yang tug-of-war beneath  
Her glossy gown – she twirls – her whole being propelling  
Her – in joyous ecstasy her soul rises  
She stops – red silk robe twirling*

*Bright fan disrobing her knowing face  
And racing from tossing folds  
An exorcised oriental demon  
His speedy departure – ending her long battle  
She's now yours.*

David Wilhemu  
30 January, 1975



Secondly, the art students encouraged solutions that couldn't be "right answers." In teaching about vision of a frog, to help the children grasp what difference it would make to have eyes on the sides of one's face, the art student asked the children to pretend they were frogs, and to draw what they would see if, instead of seeing straight ahead, they saw what was on their sides. Obviously this could be done many different ways, and it was! Yet through all the difference, the same concept was preserved: lateral vision.

Another task that demanded solutions without "right answers" involved the

objective of expanding descriptive skills in language arts. One graduate student created a strange object/ assemblage made of a carrot, styrofoam, screening, and cardboard. It was more like novel sculpture than like any recognizable and labelable object. The task was that each of the sixth grade students was to sit behind a screen holding this object so that a peer could not see it. Each child had to be close enough so that the other could hear what she had to say. The task was to describe the physical properties and visible relationships of the parts of this strange assemblage in her hands, in order that the listening student could

Nancy Oringer  
Senior, Illustration Department

follow her verbal description and thereby draw the object. Naturally the graduate student's goal was not that the resulting drawing be a perfect replica of the novel object. Rather, the goal was to get the "describer" to aim to serve the "listener" as well as she could.

The graduate student could honestly support the children's efforts without any need to have "right answers," either "correct descriptions" or "right drawings." The goal of her teaching was the extension of descriptive vocabulary in order to exchange visible information. Again, the fact that art training does not deal with "right answers" made all this possible.

Thirdly, art students are taught to "sketch": to make rough approximations and to make many efforts and variations, handling any idea. We would therefore expect this same inclination toward making many efforts and valuing even rough, general attempts to carry over into their teaching styles. Indeed there were examples of this. One such example emerged in dealing with the concept of how plants get nourishment that varies according to the shape of the leaves. This was explored in several different ways, via observation and rubbings, as well as a print-making and painting. Many efforts were all related to grasping the same concept.



Nancy King  
Senior, Illustration Department

The "sketching" characteristic emerged even more clearly in *how* all lessons were taught, rather than the strategy of the lesson itself. The outstanding message that I suspect came across from the art students is that the way children think, through vision, touch, movement, and fantasy, all can be useful in any, even rough and sketchy forms. All thinking is some sort of an observation and all ideas are useful *enroute* to the development and pleasure in thinking.

What was beautiful about the art students' teaching was their respect for and identification with the art-making experiences of the children. Perhaps they especially valued fantasy and were able to harness the fantasy of children, through problems like "frog-vision." They also valued tasks which demanded visual thinking and visual analysis such as the description of the "assemblage." All these strategies bridged visual experience and conceptual development.

What was surprising to me was that, although they taught so intelligently and imaginatively, they persisted in doubting our premise that art-making really clarified thinking; that art had anything to do with math, science and language. They were so biased by their own early education with its prejudices

against visual thinking, that they often had difficulty valuing their own efforts with children. The professional praise and interest in this experiment was puzzling to them. They had been persuaded into believing that their art had little to do with school-learning.

This experiment actually involved a "conversion" of thinking for three separate groups: the children, their regular teachers, and the artist graduate students. This conversion required that teachers, and yes, even children, abandon their old prejudices and biases about the inferiority and triviality of art, of learning through materials.

This conversion required that adults see that when children are drawing and painting, they are thinking; they are engaged in an activity central to their educational development. They are working with materials, often in a representational system, using one thing to stand for another, in order to deal with information regarding experiences in their lives. They are gauging the most adequate merger of means (media) and mental strategies to solve particular problems.

By the end of the experiment, most of the graduate students finally were "converted." They accepted the fact that they had been successful in





Paul Weiner  
Senior, Illustration Department



"Early Triptych"  
Jean A. Connors

devising learning strategies for any of the given concepts in the elementary curriculum, and had won the respect of the classroom teachers. They found that the children, despite our traditional biases, gravitated to art in order to work through their problems of learning, comparing and recording their experiences, and representing them in order to communicate with other people. The artist-students learned, against much resistance, that their skills made them uniquely well-suited to help children grasp concepts which traditionally are the regular teachers' responsibility.

#### Bibliography

1. Arnheim, R. *Visual Thinking*  
University of California Press,  
Berkeley, California, 1970.

# crafts



In the Ceramics Department, we offer through demonstration and lecture, procedural basics for handling clay, glazes and kiln operations. We expect students to invest vision, care and long hours.

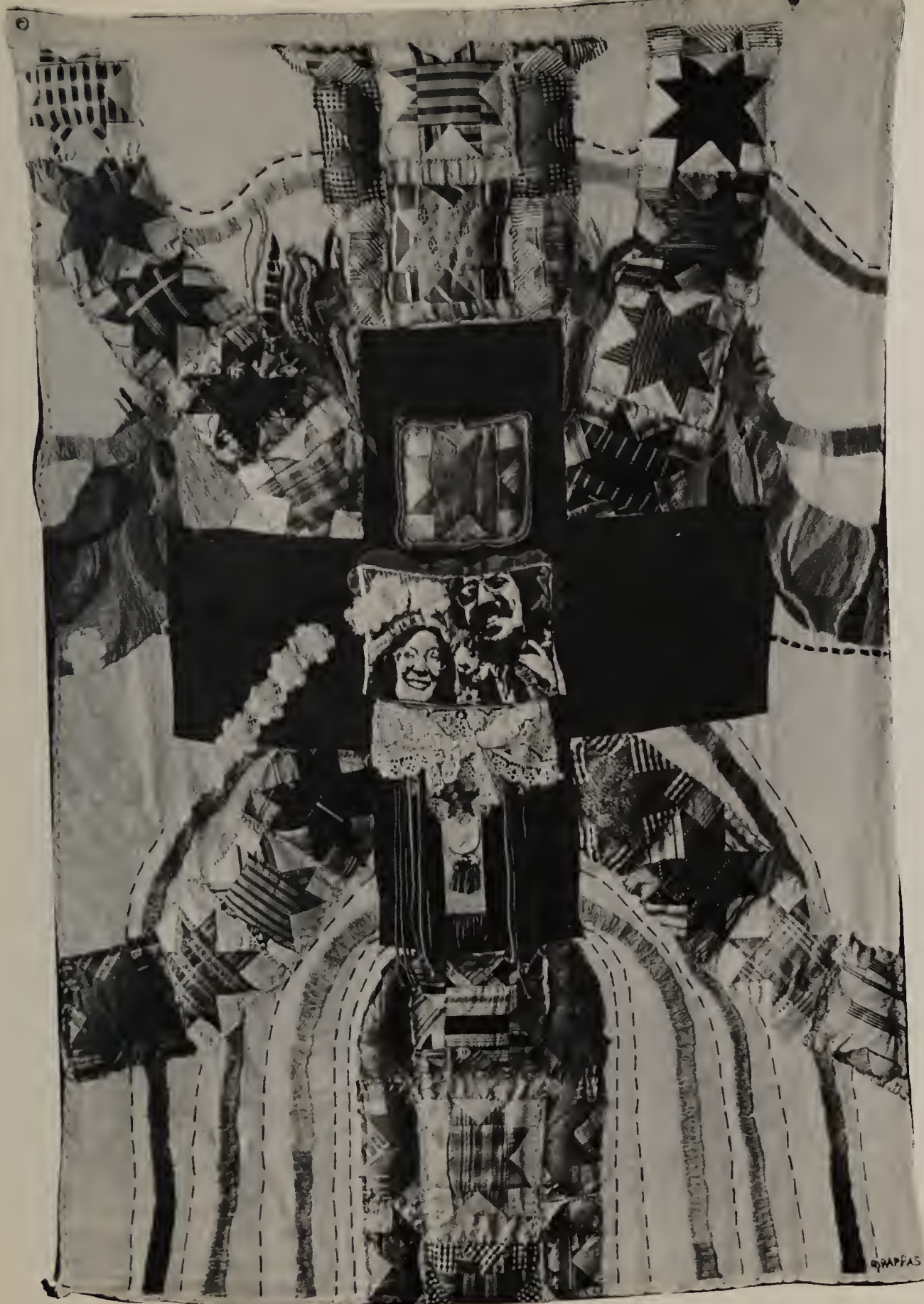
In a time of inflated populations, economics and consciousness, clayworkers, wanting to make pottery for the masses and art for the more esoteric, have occasion to face absurdity.

We wish to leave students with an active belief in craftsmanship and creativity and a faith in the plasticity and coherence of clay. A faith to support them in an uncertain world.

Pat Milton, Coil built ceramic construction stoneware

Marilyn R. Pappas, *The Red Cross Quilt*, fabric, yarn, photosilkscreen, and old quilt pieces on old red cross flag.



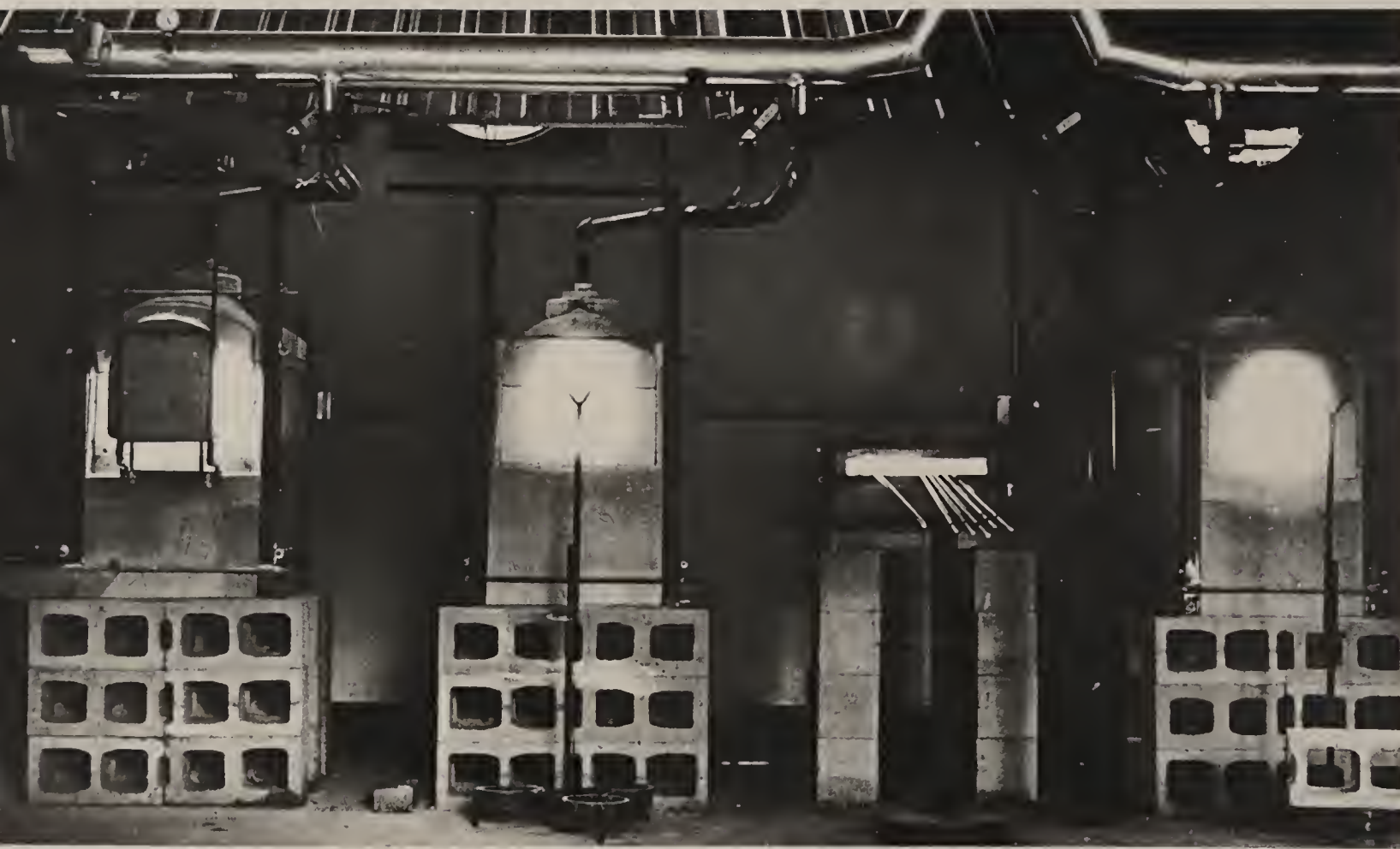


The Fibers Department is composed of two basic modes of approach: the on loom and the off loom methods. Tapestry and weaving traditional fabric making and many related skills are taught on the loom.

Without the constraints of the loom, students explore off loom techniques of weaving, coiling, tying, dying, sewing, stuffing, collage, and assemblage. Understanding of media is emphasized in conjunction with the development of mature aesthetic sensibilities in the students' work.

*my sewing machine  
is trudging through thick quilt  
like one in deep snow  
leaving tracks behind.*

Martha McSweeney



Glass is a rather new area of the Craft department, and while it is possible to be a glass major, all of the glass classes are elective.

With assistance from Corning Glass and A. P. Green Co. we have established facilities which allow the student to work with glass in many ways. These facilities are growing with the demands of the students, who fill the studio work schedule around the clock.

Classes are demonstration and lecture, and concern for design and quality of craftsmanship is stressed throughout the instruction. Ideally we hope to give a vocabulary of manipulative skills and technological knowledge enabling glass to become a means for the realization of imagination.

The furnaces in the Mass. College of Art Glass Studio.





Dan Dailey, *Lamp*, Glass and Chrome Plated Steel, Height 8".

*Cheese Cutter*,  
Bob Schmidt, Wrought Iron, Brass, Bronze,  
Walnut and Bone.



Massachusetts College of Art metal department, now in its third year of full operation, offers a comprehensive program of design in metal. Jewelry, silversmithing, and other advanced metal techniques offered to majors, are designed to prepare students as professional artists and craftsmen. Future plans include further expansion of existing programs and the addition of a graduate degree program.

## art and the science project

In 1969 I became interested in the motion and the distances of extraterrestrial celestial objects and the geological time scale of our Earth and I made a series of drawings for an art project that would cause a viewer at a given site on the Earth to become aware of them. A drawing from the series is shown in Fig. 1.

I was able to execute this project at the Center for Advanced Visual Studies at the Massachusetts Institute of Technology (M.I.T.) for a travelling exhibition entitled 'Multiple Interaction Team'. The project, which I called 'Star-Pits-Waiting-for-Light Planes', met the following criteria established for the exhibition: that it have significance for viewers at each location where executed; that it involve viewers in an active way and that it apply some aspect of the natural sciences or of modern technology.

As printed in Leonardo, Vol. 7,

Fig. 1. One of a series of drawings for the art project 'Star-Pits-Waiting-for-Light Planes,' 1969.



# 'waiting-for-light-planes'

lowry burgress

I wrote the following description of the project for the exhibition catalogue: 'The Star-Pits juxtapose two immense time-space structures, the celestial and the geological. I dig pits into the Earth to a layer at a depth equivalent in time to the age in light years of the light coming from two light sources: the globular star cluster in Hercules, some 22,000 light years from us; and the Great Spiral Galaxy in Andromeda, approximately 2,000,000 light years from us. These two sources come directly overhead at particular times of day or night. They are also located near somewhat square pits in the night sky, the central square in Hercules and the great rectangle of Pegasus. The pits are entered by long ramps or grooves in the Earth. Down these grooves the Sun enters the pits marking the boundaries of night at sunset and dawn. The walls of the pits are carefully cut to reveal the layering of the Earth. The floor of the pit is mirror-water and placed upon it is a large water prism. The water in the open water prism blows breaking spectra upon the fresh earth walls. In the day and Sun these pits are pits of light with clouds moving above and below. A Star-Pit of the future is formed in the air with lines of light above the pits. This volume is a space of utopic projection; a set of relationships toward which we are moving as our Earth is moving toward Hercules.

'On the floor of the Star-Pits is a series of lines and shapes which depict the proper motion of the stars in the squares of the constellations mentioned above. These lines show the shifting relationships between the stars in the period of time equivalent to the distance in light years that the chosen star sources are from us.'

One of the objectives of the project, thus, was to make a connection between the time it takes light from stars to reach the Earth and the geological ages of particular strata of the Earth's surface that were uppermost when the star light was emitted thousands or millions of years ago.

Also I wanted to point out that celestial bodies are in motion relative to the Earth and, since sufficient observational data are available, one can predict the location of these celestial bodies and the changes in appearance of these dark regions in the sky. For the project it was, therefore, necessary for me to obtain the location of these two dark regions or 'pits' when viewed from sites at which the project was to be executed.

The two regions in the sky, which I call 'pits', that I wished to link with specific Earth strata are now roughly of a square shape. But 22,000 years ago the star positions of Hercules were the points of

a triangular shape and 2,000,000 years ago some of the stars of the Pegasus square were not then visible from the northern hemisphere.

It was not easy for institutions that had accepted the travelling exhibition to agree to the execution of my art project. At the opening of the exhibition at the Museum of Science and Industry in Chicago, my project was not executed but the Contemporary Arts Center at Cincinnati in Ohio, after being told of the project, agreed that it be presented when the exhibition was at their Center.

A month before the exhibition I went to Cincinnati and selected two possible sites on the campus of the University of Cincinnati but I was told that they were not acceptable, since the grass lawn around them would be damaged. They suggested a site beside a cliff, about 25 ft. high, at the edge of a car parking lot. I had seen this site and was intrigued by it, because one could see fossils in the strata of the cliff and I had collected similar fossils in northern Ohio when I was eight years of age. I then recalled that all of Ohio had been at one time covered by an ocean. Unfortunately, this site would not permit me to excavate a chamber into which viewers could descend. I therefore revised my project and prepared the following new description

Fig. 2. View of the 'Waiting-for-Light-Planes' art project installation of the University of Cincinnati, Cincinnati, Ohio, USA, 1973.



of it: 'I have reformed the idea of "Star-Pits-Waiting-for-Light-Planes" for a site at the University of Cincinnati entitled "Waiting-for-Light-Planes". I have formed a cylinder of time suspended like a pendulum from the stars. These star sources are indicated by planes cut into the geological strata of the Earth to a time depth equivalent to their distance-depth in the sky. These star sources, in order according to their depth-distances, are the Globular Star Cluster in Hercules 22,000 light years from us and directly overhead in late evening; the Great Spiral Galaxy in Andromeda some 2,000,000 light years from us and overhead in late morning; and finally and deepest, a cluster of

galaxies in Hercules some 400,000,000 light years from us and also overhead in the late evening.

'Geologically, the site consists of three separate layers. The bedrock layer at the base of the exposure consists of interlayered shale and limestone deposited about 400,000,000 years before the present. The bedrock surface was exposed at its present bedrock surface about 400,000 years ago. The most recent glacier contributed fine-grained, wind-blown sediments which were incorporated into the uppermost soil layer. This material was deposited between 10,000 and 20,000 years ago, and presumably the soil formation has been a continuing process since that time.

The layout of the project, as seen from above in Fig. 2, consisted of two semicircular pools of water, 25 ft. in diameter, one on top of the cliff and one at its base. The top pool, surrounded by a 3 ft. path, was divided in half, the part referring to Hercules was 18 in. below the path. The other half referred to the Great Spiral Galaxy in Andromeda and was 4.5 ft. or 2,000,000 years below the Hercules pool. The pool at the base of the cliff was 14 ft. below the Great Spiral Galaxy pool. In this lower pool was placed a water prism whose purpose was to cast a spectrum of sunlight on the cliff face, which was in shadow. Later I moved the prism from the pool and installed it in the earthen wall around the pool, which can be seen in Figs. 2 and 3.

Fig. 3. View of a portion of the Waiting-for-Light-Planes' art project installation at the University of Cincinnati, Cincinnati, Ohio, USA, 1973. The water prism can be seen in the lower pool.



'I have made a fiery garden in which Earth and sky time meet. Instead of chambers in the Earth which enclose you, which was the idea of the Star-Pits, it is the boundary of the mind which separates and encloses you. You see there the "Waiting-for-Light-Planes" at their respective depths in the Earth and you imagine there a blossoming tree for the music of the night and see a water prism for the harmonics of the day. The whole small cylindrical garden swings from starlight to starlight, from day to night, from fire to water.'

The smoothed and cleaned cliff face, upon which the prism projected the solar spectrum, had, when viewed from the distance, the predominant colors of bright light green, tan and light gray; on looking closely, one saw bright mustard yellow in strata of mixed brown, of bright orange and of deep blue-gray color.

To celebrate completion of the installation, I released 16 carrier pigeons each carrying a small fossil taken from the strata in the cliff to signify a distributive relationship between the present and time past.

A viewer of my project wrote to me as follows: 'Today I saw "Waiting-for-Light-Planes"'. It was remarkable even though you'd prepared me well for it. Evanescent art—in sculptural medium, at least is a new thing for me as it is for most. But WAITING had a life of its own and a kind of validity one can't describe but one recognizes. Talked with one of the students who said she had come to see it on half a dozen days, brooding over it in rain and shine.

I am making plans for the installation of a similar project called 'Orion Chamber, Ophichus Window' in Latin implications of this kind of art project will be developed in a more detailed manner.

cold gas  
stains the aluminum skin  
of a white fueled diesel  
a lady with  
black and white hair  
stares from an  
early morning office  
at me  
within coagulated traffic  
smiling at saxophones

Roy Davis



# photography



1



2



3

- 1 Jon Blumb
- 2 Gus Kayafas
- 3 Gary Goodman
- 4 B. A. Kipp



4

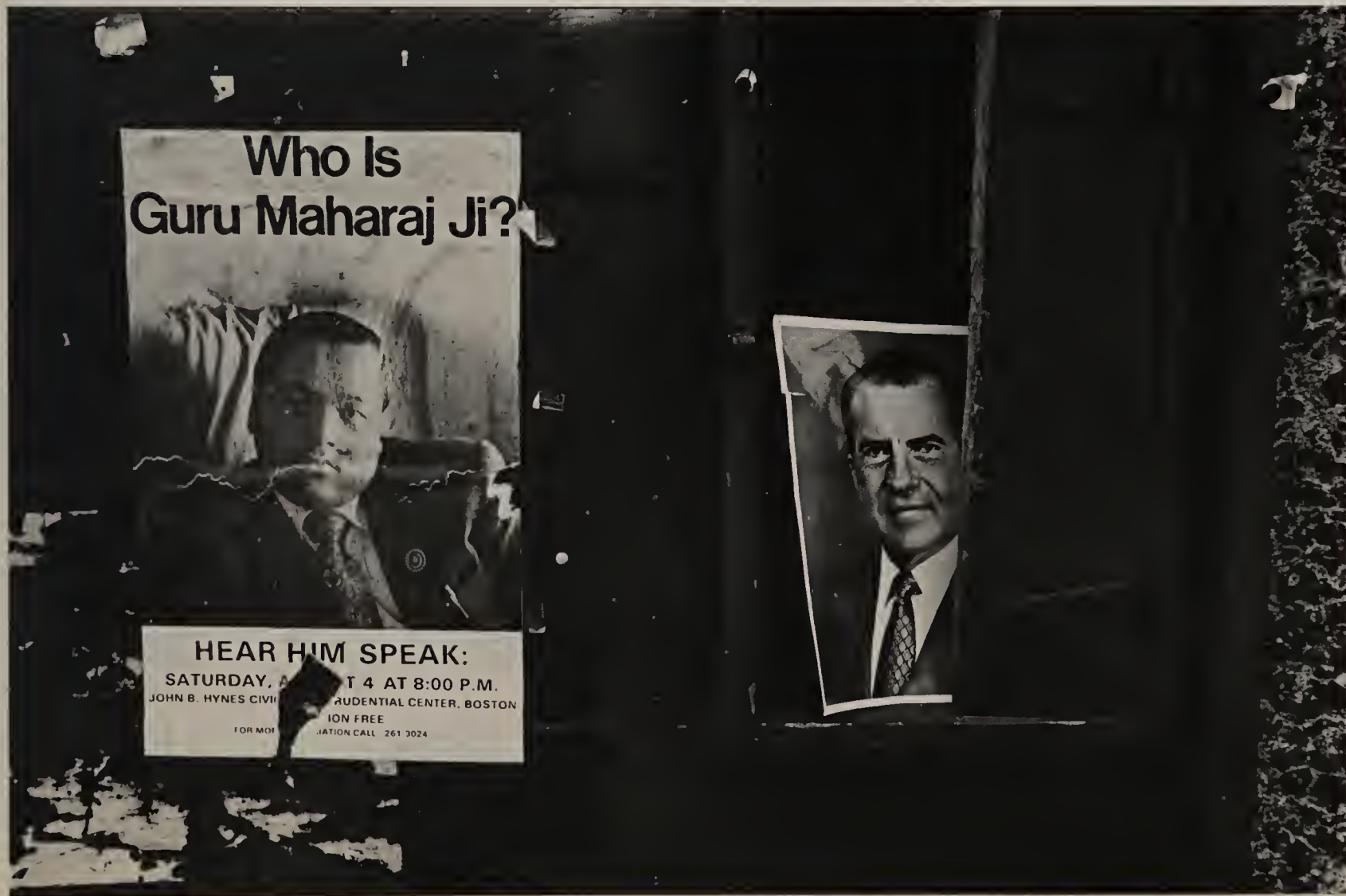




- 1 Charles Matter
- 2 Bill Chapman
- 3 Leslie Arruda
- 4 Bill Chapman



3



4

# design

The Design Division of Mass. College of Art is concerned with two areas: the near man-made environment literally from the skin out and communications design. These concerns are represented by the five departments that form the division – Architecture, Industrial Design, Fashion Design, Graphic Design and Illustration.

The move to a new facility (Fullerton Building – former S. S. Pierce warehouse) in September 1974 has greatly enhanced the division's educational programs. The second floor of this building (which contains four of the five departments) has been especially important. It has allowed permanent student stations in an atmosphere conducive to easy informal interchange.

Student projects reflect student interests and display a strong bias towards projects with a social value.

eg: Ambulance, poster for American Indians, housing for the elderly (Dracut), outpatient vehicle for Children's Hospital, identity system for state government, etc.



Maartje Wills







1. Rose Srebro
2. Pat Hardy
3. Andrée Cordella

1.



2.



3.



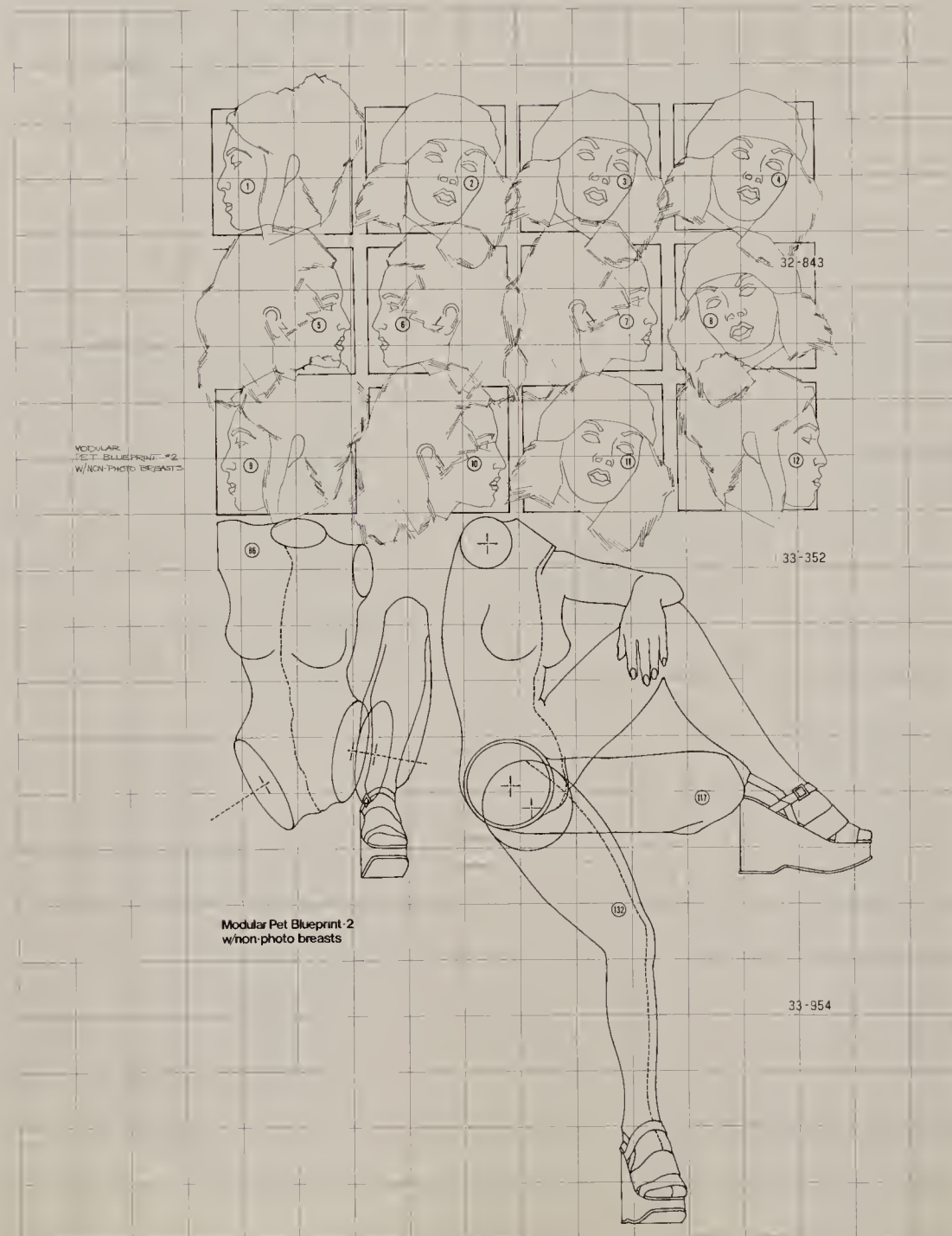


Project: To design an identity system for Children's Hospital Medical Center.

## Modular Pet

by lee doliber

I really dislike labels, but if I were to define my role it would be as a visual communicator, not a graphic designer, the difference is more than a question of semantics, it is an attitude. We, as designers, are essentially disseminators of information, and as such design becomes the orderly assemblage of disparate bits of raw data into a meaningful form. The form this data takes is what dictates the final visual image. So it is, that the validity of a completed unit can only be ascertained through an evaluation of its information-giving properties. Accepting this premise, design evolves from a physical to a sophisticated mental activity.







Charles McHugh

Charles McHugh



Cloretta Baynes



Craig Barnard



the difference between artists and designers is,

when designers color, they stay inside the lines

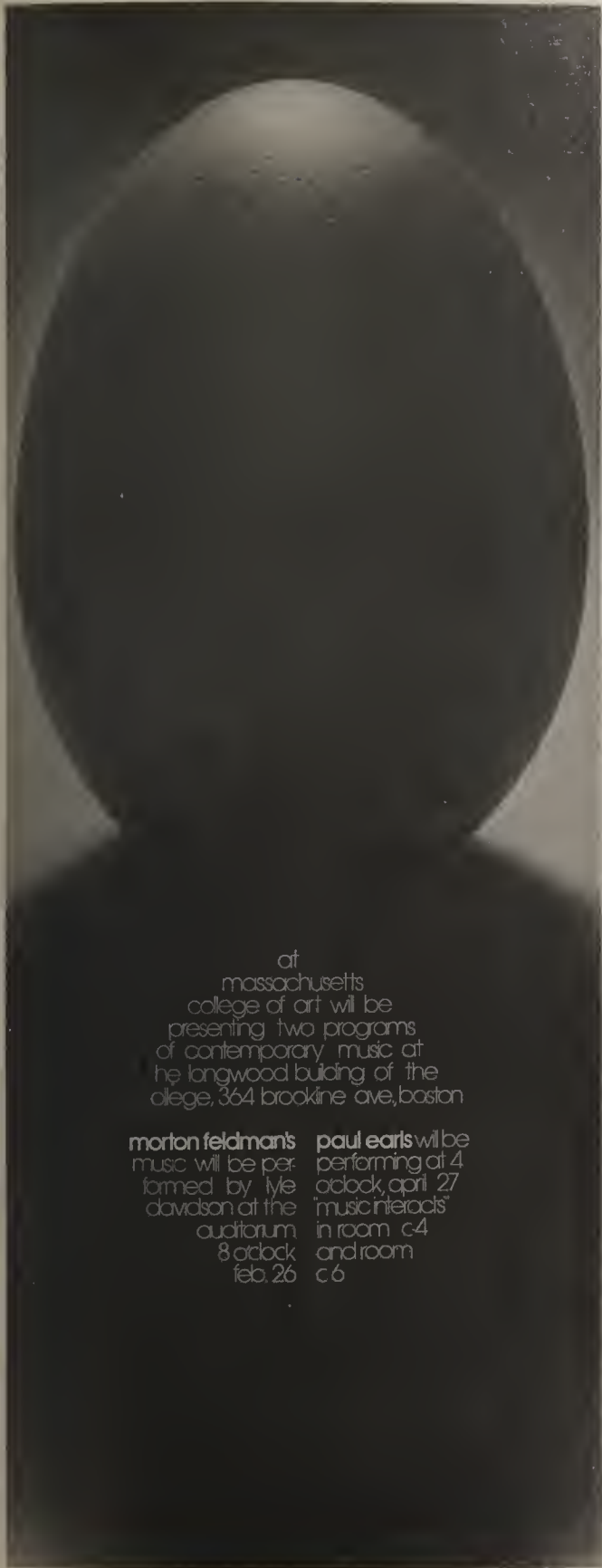
# design research unit



Design Research Unit is a non-profit design studio affiliated with Massachusetts College of Art which, in its four years, has grown from a school-supported experimental extension of the classroom to a self-sufficient design consulting firm functioning within the disciplines of graphic, industrial, architectural, and interior design. The Unit is staffed and administered exclusively by students with design faculty members serving in an advisory capacity. As an employee of the Unit, the undergraduate student gains the valuable practical experience of commercial client relations, design application and production supervision normally unavailable within the design curriculum and, through the Unit's non-profit fee structure, the student gains the additional benefit of payment for his or her services.

Design Research Unit functions as a community service organization by limiting its clients to non-profit organizations, particularly those with the need for a high standard of professional design within a limited budget. The Unit has provided design services including printed visual communication, corporate identity, exhibit design, space planning, audio-visual presentation and design coordination to a variety of greater Boston clients.





at  
massachusetts  
college of art will be  
presenting two programs  
of contemporary music at  
the longwood building of the  
college, 364 brookline ave., boston

**morton feldman's** music will be performed by lyle davidson at the auditorium  
8 o'clock  
feb. 26

**paul earls** will be performing at 4 o'clock, april 27  
"music interacts"  
in room c4  
and room c6



**usmes: a different mode of learning**



Bells and Bands:  
City Ring



carroll school



# the studio for interrelated media

In the fall of 1969 the Studio for Interrelated Media (*SIM*) first offered courses in one partitioned room, on the second floor of the Overland building, as an adjunct to the Painting department. This new program provided a workspace for students interested in an environmental, theatre form, or eventworks approach to artmaking. Considerations of space, time, and image in two, three, and four dimensions were addressed with the aid of recent technological development. Multiple track audio generation, still and motion projections, light, movement, and related means were to be available in these original efforts.

That first year we did not own even a modest loudspeaker system. The *ZONE* group, a visual theatre company directed by Ros and Harris Barron and affiliated with the college, loaned a great deal of their equipment to make the program function — and absorbed the costs when their equipment required service or replacement.

During the national student strike of 1970 the Longwood Auditorium — then the largest single unused space in the Brookline Avenue building — was cleaned and organized by students as a laboratory theatre-classroom for *SIM* works.

In the period since, the *SIM* studio in the Longwood Theatre has undergone considerable change with the interest and energy of students and staff joined to the increased equipment budgets made possible by President Nolan's campaign for broader facilities throughout the college. Students, faculty, and visiting groups now enjoy a fairly sophisticated and professional studio, with projection / directing booth and stage linked by lighting, audio and projection control, technical communication circuits, increased theatre or studio lighting, updated wiring, improved storage, and a four channel audio system, along with many other developments in 'hardware', space, or lighting control.

Intense interest in dance / movement led to the Movement Studio elective offering which has allowed both the further discovery of the body / self and an exploration of movement as a formal input to event works. The course in Theatre Workshop continued the potential of scripted and improvisational works.

At the present time the *SIM* is a unique program whose direction and concerns are just beginning to be felt in other schools of art in this country (*Ohio State has begun a mixed media program called 'Expanded Arts'; Washington University in Saint Louis has a graduate major in multi-media, among others*).

Persons expressing an interest in this studio area are encouraged to pursue idea and form development with original aural as well as visual means. One very successful four channel audio piece evolved from a sensitive use of word forms invented for their heard value rather than their literal content. Another work dealt with the kinetic energy potential and bounce pattern of over two thousand 'superballs' — in this instance phosphor treated to become leaping, arcing 'lights' in the darkened presentation space. Relative motion became the 'subject' of a film / sound work, and the use of reflected light permitted the space to be 'woven' three dimensionally by employing many suspended flashlights in pendulum motion over multiple, aimed mirror shapes.



Some complex works have dealt with the twentieth century condition of simultaneity—layering projected images, lighting, and sound with dance or other formal movement, synchronous or separate.

The Studio has carried these concerns outside the college in different ways. We have created and executed a unique work commissioned for the Hayden Planetarium, Boston Museum of Science, designed and produced a performance work for the new Boston City Hall as part of the Massachusetts College of Art centennial observance, and, in concert with *ZONE*, premiered *The Yellow Sound* production for the Guggenheim Museum in New York. In addition to an increased invited group program supported by *SIM* student technical crews we are now arranging a three-way exchange tour with Brown and Wesleyan Universities.

These efforts have stressed intense group attack of esthetic problems—if not at the conceptual stage then at the production level—sometimes at the risk of a developing and sensitive, individual ego. A part of successful ventures is the awareness of experience and satisfaction shared. Close contact, a sense 'family' identity, interdependence, and open, weekly meetings have helped to establish confidence and trust.

The Fullerton building development made possible a relocation of the Film department in proximity to *SIM*, with mutually beneficial conditions for improved works in each area. Ideas and spirit are shared along with equipment and space.

In progress are plans to make the Longwood C4 / C6 space an exciting, small scale arena for environmental or performance works, music, dance and seminar.

Increased access to video tools has provided still another vocabulary, for its own sake and in the interrelation of media forms.

The Studio for Interrelated Media has reflected our present electronic society along with attitudes current in new painting, sculpture, theatre, and dance. We continue to welcome interested persons to participate.

Chairman February 1975





# sculpture

Lisa Ulanoff  
*Brass Ass Kid*





Lisa Ulanoff  
*Sculpture*



Robert Booth  
untitled steel, sculpture



Robert Booth  
*Chain I* steel, 4' x 6' x 2'



Lisa Ulanoff  
*Sculpture*



Robert Booth  
*steel and concrete, 4" x 8' x 1'*



# printmaking





1. Bryont Stewart  
"Two Dancers"

2. Bryont Stewart  
"Popsicle"

3. Bryont Stewart  
"Reclining Nude"

4. Jeanie Schermesser  
"Whence do we come,  
Where are we going?"

5. Linda Martyniak  
"Self Portrait"



## Graduating Class 1975

### Graduate Art Education

Mark A. Alexander  
Belisario Alexandre Almeida  
Sondra Armel  
Irene Bellantone  
Mona W. Brody  
Brian Doherty  
Lois G. Ehrenzeller  
Michael F. Eyth  
Judith W. French  
Carole Lesley Geller  
Helen M. Gregory  
Genevieve Fowler Groeppe  
Janet D. Kitzes  
Frances Hintsa  
Frederick P. Lawrence  
Thana Lauhikaikul  
Margaret Ann Marcotte  
Paul G. Marks  
Frank G. Meza  
Kathe Cahn Morse  
Bessie Smith Moulton  
Paul Williams McMahon  
Linda Mountcastle  
Mary Ann Oldfield  
Valerie E. Pinciario  
Helen Lee Potter  
Elaine Reidy  
Priscilla Anne Richardson  
Lidia A. Scher  
Dennis P. Sullivan  
Lynne Ellen Thorsen  
Jeffrey Weissberg (with Honors)

### Art Education

Barbara Ellen Banuk  
Pamela Ann Bearor  
Gayle Frances Bergen  
Judith L. Boeri  
Thomas Francis Brennan  
Carole Elaine Burr  
Linda A. Campbell  
Lori Ann Carpenos  
Ruthann Cassidy  
Claire Cautela  
Cathy Susan Clayman  
Ann M. Clementino  
Sharon Clinkscale  
Christine M. Eibye  
Vickie Louise Epler  
Elaine L. Federico  
Gerard Michael Finch  
Jan Lois Furrer  
Barry Gabriel  
Maureen Geba  
Mary Lou Gevry  
Marsha Green  
Jan M. Harrington  
Beth E. Harris  
Ronald A. Harrison  
Barbara Hildt  
Roberta Hunt  
Ann Brooks Jimerson  
Anne Davis Judice  
Stephanie Janet Kashdan  
Maria Piel Kemp  
Susan Linda Klasky  
Carole A. LaBelle  
Adrienne Westcott Lacey  
Horace J. LaDouceur, Jr.

Ellen LaLone  
Melanie Lore Light  
Anna-Maria A. Linderholm  
James Mitchell Lochiatto  
Laurie Maziarz  
Suzanne Meinhold  
Robert J. Morley, Jr.  
Ellen Mason Newell  
William H. Nicklasson  
Nancy Oringer  
Dianne S. Pacella  
Roy W. Parkhurst  
Susan M. Piechota  
Daniel R. Pike  
Marianne Roberto  
Martin T. Ryan  
Sheila Sweeney Scatto  
Gary Lewis Smith  
Janice L. Stone  
Peter Stultz  
Cheryl Lynne Taylor  
Faith Timberlake  
Joanne Fogarty Vigneau  
Carol M. Westlund  
David Kenneth White  
Claire Marie Wiedemann  
Brian Paul Wiffin  
Stephanie Ruth Younger  
Aleta Zervas





## Design

Christine Armstrong  
Richard Anthony André  
Jayne Sullivan Avery  
Peter Babey  
Dolores Lorraine Brandow  
Meave Carney  
Janine Simoneau Castro  
Patricia Anne Ciarfella  
Albert M. Firicano  
Brian Gabriel  
Paul T. Goodnight  
Frances Joyce Grynkrut  
Gail Ann Hendricks  
Virginia Hughes  
Patricia Clara Ilg  
Shokoufeh Haeri Kafi-Tehrani  
Cheryl Anne Keefe  
Elizabeth Faine Keller  
Nancy E. King  
Joan Kostick  
Charlene Marie Lamberis  
Charles Paul Legassie  
June Leigh  
Catherine Ann Lewis  
Elaine Barbara Miguel  
Daniel Moon  
John P. Murphy  
Shuko Nagasawa  
Edite Livija Niedrajs  
Lois Ann Orlando  
Mary M. Owanesian  
Ronald J. Rioux  
Maria Anna Ritterbush  
Karen E. Roach  
Joanne D. Sapers  
Jennifer Woodberry Sibley

James Anthony Simone  
Michael Joseph Symes  
Joyce Johnson Velozo  
Paul S. Weiner  
Sharon L. Wilcox  
George Clinton Wilson  
Sandra J. Williams  
Maartje Wils  
Mettie Whipple  
William Gustin  
Kenton Sharp

## Fine Arts

Jeanne C. Anderson  
Dianne M. Ballon  
Laura Jean Barker  
Donise E. Barton  
Brian Beebe  
Kathryn Berd  
Linda Berger  
John Bristo  
Paul G. Campbell  
Dan L. Chadwick  
Dwight Crichton  
Susan Cushner  
Robert M. Dane  
William Roy Dawes III  
Patricia Frances DeBiase  
Rodger Desreuisseau  
Ann Maureen Herrick-Dinin  
Brian Dobbie  
Elisabeth Swinton Ehlers  
Deborah Jean Flanigan  
Ann Marie Galvin  
lisa sue ganak  
John Bernard Hayes  
Kathe Helman  
Eleanor Higgins  
Kenneth Irwin  
Linda Jaffe  
Signe Kaleel  
David Anthony Kenefick  
Duncan A. Knowles  
John McKeon Lewis  
Debra List  
Tamara E. Luft  
Deborah Anne Martin  
Linda Martyniak

## Fine Arts

Jeffrey H. Mauzy  
Marilyn Helmie Meadows  
Barbara A. Melcher  
Francene Meinhold  
Debra Melton  
Patricia Milton  
John Modricker  
Denis J. Morse  
Kathleen M. Muse  
Nancy R. Nagle  
Cathey Nordhielm  
Gulsun Pesteli Orhon  
Pamela A. Pappas  
Dorothy F. Perkins  
Diane L. Psota  
Claire Roderick  
Karen S. Rovner  
Bradley P. Schwader  
Edwina P. Seybolt  
Andrew Zachary Shiff  
Thomas Shea  
Richard A. Sheehan  
Mitchell Alta Sidd  
Judith Rebecca Silver  
Lawrence Scott Silver  
Amy Jean Stanger  
Marjorie Avis Strauss  
Robert Edward Thomas  
Donna Viscuglia  
John A. Weiner  
Kathleen Woodberry  
Marlene Ann Zook

## Media & Performing Arts

James T. Armstrong  
Omobowale Ayorinde  
William James Chapman  
Lois Elizabeth Crowley  
Anne-Marie Cucchiara  
Thomas W. Dempsey  
Mark Drobnis  
Eileen Ferragamo  
Alicia Edith Julia Hart  
David L. Marton  
Bradley Mayo  
Linda Elizabeth McCausland  
William McEntee  
Francis W. Olschafskie  
Jane C. Pavlovich  
Andrea C. Polivy  
Paula Power  
Abraham Ravett  
Cynthia Louise Scott  
Dona Lee Williams  
Sandra J. Wilson  
Martha Anne Woolverton





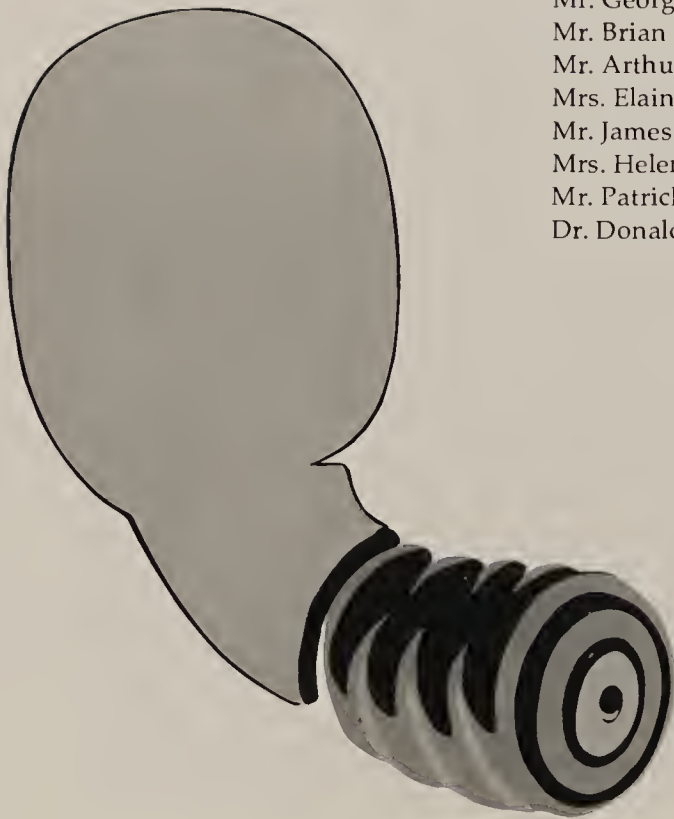
## Board of Trustees

Mrs. Sylvia K. Burack, Chairman  
Mr. Walter H. Flinn, Vice Chairman  
Mrs. Ruth L. Briggs  
Mr. John M. Cataldo  
Mr. Peter S. diCicco  
Mr. Carlton W. Edmonds, Jr.  
Mr. George H. Ellison  
Mr. Brian K. Fitzgerald  
Mr. Arthur J. Gartland  
Mrs. Elaine S. Marks  
Mr. James M. Shea  
Mrs. Helen C. Vanderbilt  
Mr. Patrick E. McCarthy  
Dr. Donald E. Walters

## Administration

*President*  
John F. Nolan  
*Academic Dean*  
Dr. John W. Cataldo  
*Director of Admissions*  
F. Nicholas Lammerman  
*Staff Associate for Academic Affairs*  
Phillip J. Piscopo  
*Registrar*  
Steven D. Stavros  
*Head Librarian*  
Benjamin Hopkins  
*Librarian*  
Charles Churchill  
*Librarian*  
Suzanne Smith  
*Director of Continuing Education*  
Gus Kayafas  
*Director of Graduate Art Education*  
Dr. Dorothy Simpson  
*Dean of Administrative Services*  
Dr. Morton R. Godine  
*Director of Fiscal Affairs*  
Stanley Thomas  
*Bursar*  
Arline Reardon  
*Purchasing Officer*  
David Wilcox  
*Supervisor of Technicians*  
Allan Barnett  
*Superintendent of Buildings and Grounds*  
Onslow Bacote  
*Dean of Students*  
David O. McGavern  
*Coordinator of Tutorial Services*  
Mildred Curl

*Director of Exhibitions*  
Virginia Gunter  
*Director of Financial Aid*  
James Larkin  
*Nursing Services*  
Shirley McCutcheon, R.N.  
*Psychological Counselor*  
Amy Lichtblau  
*Director of Programs for  
Minority and Disadvantaged Students*  
Richard Stanton  
*Director of Planning and Development*  
Ilona von Karolyi  
*Director of Placement*  
Margaret Johnson

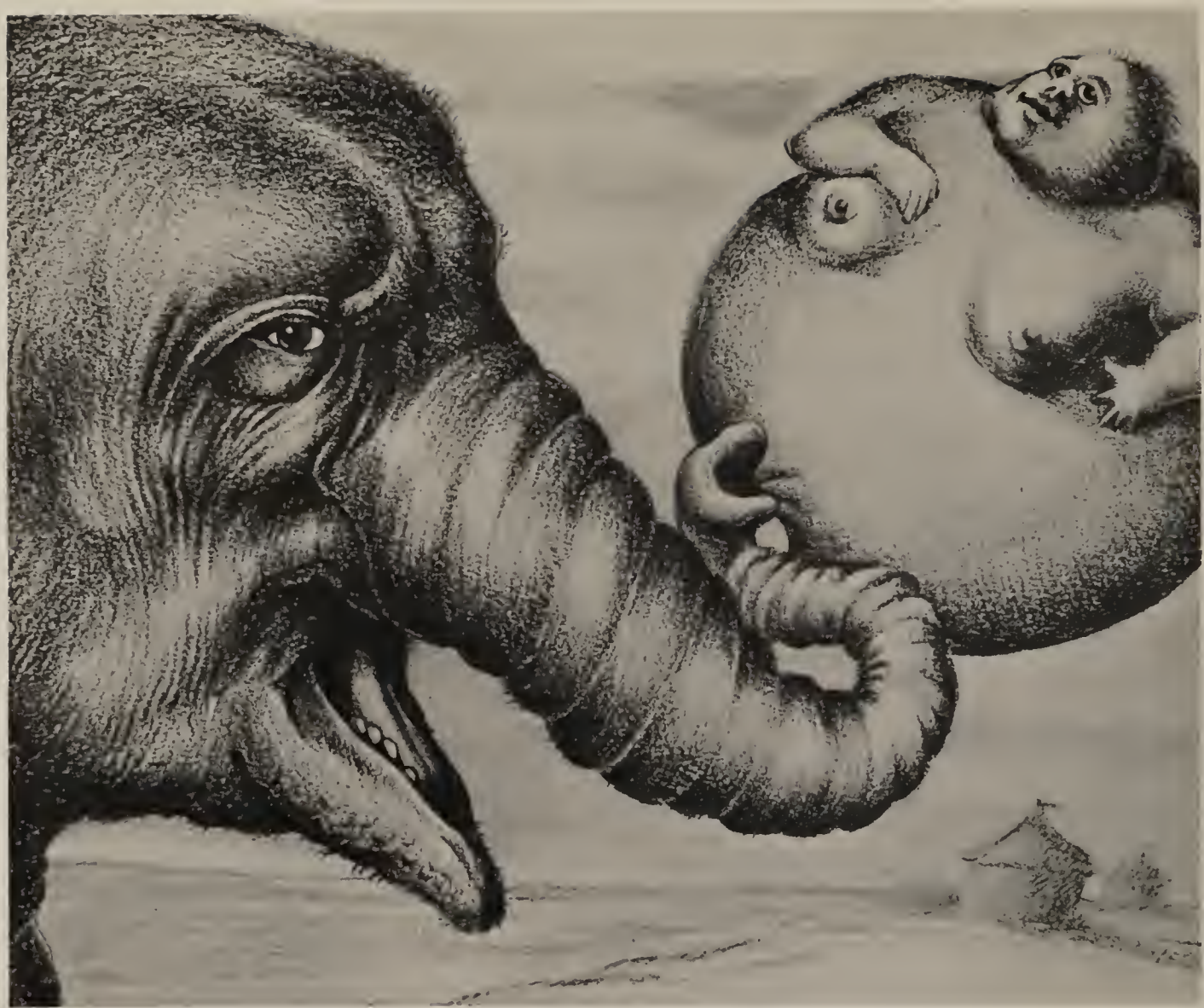


## Faculty

Charles E. Abbott  
Dr. Algalee P. Adams  
Virginia M. Allen  
Zulmira Almeida  
Dr. Gerard Amirian  
Harris Barron  
Athanasios Boulukos  
Juliana S. Boyd  
Alf Braconier  
Joanne Brandford  
William B. Brant  
Phyllis Bretholtz  
Thomas Briggs  
Lowry Burgess  
Thomas M. Burke  
Calvin Burnett  
John Butler  
Charles P. Campbell  
J. Paul Celli  
Colin A. Carew  
Lila Chalpin  
Kathryn A. Coghlan  
Walter Compton  
Arthur Corsini  
Floyd Covert  
Daniel Dailey  
Charles Demetropoulos  
Roy A. DiTosti  
David Dobereiner  
Russell Doucette  
Michel Durand  
Elizabeth Dworkin  
Paul Earls  
Phyllis Ewen  
Lew Fifield  
Holly Fisher

Jeremy Foss  
Marilyn P. Gabarro  
Panos Ghikas  
Carl Gibson  
Johanna B. Gill  
George Greenamyre  
John A. Grepp  
Myron Guran  
William Hannon  
Bruce C. Hawthorne  
Arawama Hayashi  
Ronald W. Hayes  
Marjorie H. Hellerstein  
Napoleon Henderson  
Margaret Hickey  
Cheryl Lee Hibschan  
Donna Rae Hirt  
Charlotte Horblitt  
Rodney House  
Lee L. Kane  
Gus Kayafas  
Daniel M. Kelleher  
James F. Kenney  
Dr. Diana Korzenik  
Ronald W. Legg  
Donald R. Lettis  
Robert Lewis  
Jonathan Lipsky  
Gavin K. MacHutchin  
Susan MacMillan  
Ellen Manchester  
John McLaughlin  
Chester Michalik  
Robert Moore  
Edward Movitz  
Paul Muller

George Nick  
Dean Nimmer  
Thomas O'Hara  
Robert A. O'Leary  
Marilyn R. Pappas  
David A. Pariser  
Marcia Rickard  
Ben Ryterband  
Donald Burgy  
Dr. Paul Shea  
Lorraine Sheehan  
Leslie N. Shohan  
Dorothy T. Simpson  
Jill R. Slosburg  
Mayer D. Spivack  
William E. Sydlowski  
Norman Toynton  
David Vogt  
John Wescott  
Thomas Wolf  
Elaine D. Wong  
Lesley Shearer  
Barbara Goldberg  
Suzanne Baxtresser  
Alicia Craig Faxon  
Barry L. Bailey  
Mary Ann Wenniger  
Leslie MacWeeney



Special thanks to Lew Fifield and the  
Graphic Design Department for their  
co-operation and support.

### Credits:

Editors, Christine C. Armstrong, Lew  
Fifield.

Design Staff, Junior Graphic Designers,  
Maartje Wills.

Photography, Douglas Armstrong, Kenton  
S. Sharp.

Typography, Wrightson Typographers.  
Printing, The Leather Press.





